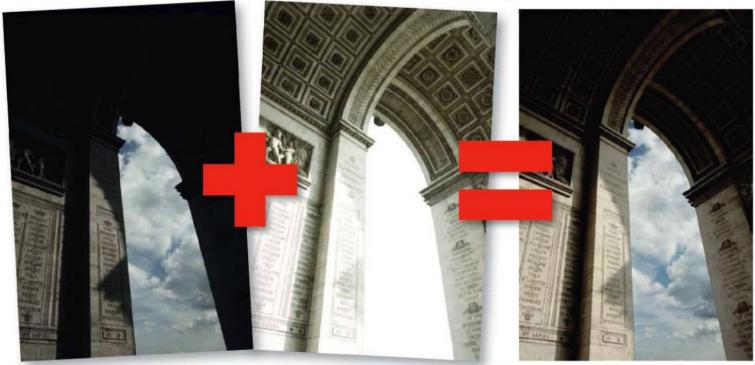


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Amateur Photographer For everyone who loves photography

THE DIFFICULTY with restraint is knowing when it needs to be applied. Whether we are dealing with the use of garlic, the consumption of alcohol, the dabbing of perfume or the manipulation of an image, the invisible line over which one should not cross will be stationed at different co-ordinates for every taste and opinion that exists. While staying on the safe side can seem as though not enough has been achieved to be noticed, it is often that which is appreciated but not necessarily noted that will be deemed most successful in the long term. Intense enthusiasm, excitement and enjoyment are the three 'e's that often precede the utterance of that regretful phrase 'I think I overdid it', but with time

and experience we begin to learn moderation and to avoid the hot-cheeked moment of realisation when the reality of our misjudgement strikes home.

Enhancements are supposed to discretely improve and polish the main act, but when you can't hear the singer for the band you know the balance is wrong. Right now there are a few too many inebriated people at the HDR party. In this issue we want to show you how a tipple can improve your conversation before it makes you sick on the carpet.



Damien Demolder Editor

THE AP READERS' POLL

IN AP 28 AUGUST WE ASKED... Do the EISA awards mean anything to you?



YOU ANSWERED ...

A Yes, I believe the choices are sound	21%
B No, the products are badly chosen	6%
C No, I think they are corrupt	12%
D I never take notice of awards	61%

THIS WEEK WE ASK...

How do you rate your own HDR?

VOTE ONLINE www.amateurphotographer.co.uk

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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/readerspotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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News | Analysis | Comment | PhotoDiary 18/9/10

Leica Camera AG has not stopped producing its analogue camera models, nor does it currently have any intention to do so

Leica denies film cameras to be axed, page 7

Dual-battery, 12.4-million-pixel DSLR • 6fps continuous shooting

PENTAX BOOSTS DSLR RANGE WITH DUAL-BATTERY K-R

PENTAX has unveiled a new DSLR, the K-r, that slots into its range between the K-x and K-7. Sharing the same 12.4-million-pixel count as the entry-level K-x, the K-r boasts a maximum continuous shooting rate of 6fps, faster than either existing Pentax DSLRs. The manufacturer claims this rate can be maintained for up to 40 high-quality JPEG images or seven raw files (PEF or DNG).

While it will be supplied with a rectangular, rechargeable D-Li109 lithium-ion battery, the K-r can also accept four universally available AA batteries with the optional D-BH109 adapter. This will allow K-r users to be able to use their cameras in remote areas for extended periods when it's impossible to recharge lithium-ion batteries, but AA cells are available.

Like the K-7, the K-r features a fixed 3in, 921,000-dot LCD screen and is Live View enabled, with contrast-detection AF and face-detection technology. A new mode enlarges the freeroaming Live View focus area as the shutter release is depressed



and automatic focusing takes place. Video recording is also possible, with a choice of two resolutions: 1280x720 pixels at 25fps or 640x480 pixels at 30fps or 25fps. Movie footage is saved as AVI (Motion JPEG) files to SD or SDHC media at one of three quality settings.

Pentax's sensor-shift image stabilisation system (Shake Reduction), which is claimed to extend the safe handholdable shutter speed by up to 4 stops, is also present. The same system is employed to remove dust from

the K-r's sensor.

The K-r uses Pentax's
Safox IX AF system, which
has 11 points, nine of which
are the cross type. It also has
16-segment metering, with
multi-segment, centreweighted
and spot metering options.
Shutter speeds range from
30–1/6000sec and automatic
exposure compensation is
available to ±3EV.

Continued on page 6

SNAP SHOTS

- Modak claims its EasyShare M590 compact camera, due this autumn priced £169.99, is the world's thinnest 5x optical zoom digital compact. It measures 96.8x59.5x16mm, and features include a 2.7in screen and HD video capture. The M590 uses Micro SD memory cards.
- Nikon UK is offering customers £200 cashback on purchases of a Nikon D300S DSLR camera and a Nikkor lens worth over £400/€460 in a single transaction. The offer applies to purchases made between 27 August and 31 October 2010 and is open to customers in the UK and Republic of Ireland. All claims must be received by 30 November 2010. Terms and conditions and information about how to claim are available at www.nikon.co.uk/ cashback.

SHARP 3D PHONE MODULE

A CAMERA designed to capture 3D images is set to appear in mobile phones and tablet-type devices next year, according to electronics manufacturer Sharp.

Showing a 'concept' mobile phone at the IFA trade show in Berlin, Germany, the company demonstrated a dual-lens camera with a lenticular-type LCD panel, on which 3D images can be viewed without the need for glasses to be worn.

A spokesperson for Sharp Europe would

not confirm whether Sharp would use the module in its own products as well as selling to third-party manufacturers, and stressed that the mobile phone body in which it was being shown was only a concept.

Along with the two lenses, the module is said to include a processor for colour, exposure and timing synchronisation, as well as for Optical Axis Control to align left– and right–eye views according to subject distance.

The camera is capable of recording 720p



HD movies, but with a resolution of just 1280x720 pixels the current unit is unlikely to be offered for still-image use.

Production is due to begin this year.



Do you have a story?

Contact Chris Cheesman Tel: 0203 148 4129 Fax: 0203 148 8130 amateurphotographer @ipcmedia.com

A week of photographic opportunity

Tuesday 14 September

DON'T MISS New TV series: How to Take Stunning Pictures, with Charlie Borden, 7.30pm on Channel 5. **EXHIBITION** Astronomy Photographer of the Year 2010 at Royal Observatory, London SE10 8XJ. Visit www. flickr.com/groups/astrophoto.



Wednesday 15 September

EXHIBITION Platinum Prints & Classic Snaps by Elliott Erwitt, until 13 November at The Magnum Print Room, London EC1V 3RS. Tel: 0207 490 1771. **EXHIBITION** Trompe L'Oeil by Paul Kilsby, until 8 October at Hoopers Gallery, London EC1R OAA. Tel: 0207 490 3907. Visit www.hoopersgallery.co.uk.

Thursday 16 September

EXHIBITION Captured Live: Music Photography by John Williams at Riverside Studios, London W6 9RL. Visit http://johnwilliamsphotography.co.uk. DON'T MISS Pope Benedict XVI visits Britain, until 19 September. Expected to travel to Edinburgh, Glasgow and London.

Friday 17 September

DON'T MISS Environmental Photographers Workshop, until 19 September at The Photographers' Place, Kirk Ireton, Derbyshire DE6 3LJ. Tel: 01335 370 183. Email: infoldthephotographersplace.co.uk. **EXHIBITION** Invisible by Victoria Rance and Clare Whistler, until 18 September at Lucy Bell Gallery, St Leonard's-on-Sea, East Sussex TN38 OEJ. Tel 01424 434 828. Visit www. lucy-bell.com.

Saturday 18 September

EXHIBITION The Gulf War 1990-1991: Photographs by John Keane, until 27 February 2011 at Imperial War Museum North, Manchéster M17 1TZ. Tel: 0161 836 4090. Visit www.iwm.org.uk/north. EXHIBITION Love from London: A City of Stars, photographs featuring renowned film stars in London, until 9 October at Getty Images Gallery, London W1W 8DX. Tel: 0207 291 5380. Visit www.gettyimagesgallery.com.

Sunday 19 September

EXHIBITION Terry O'Neill: Guys & Dolls, until 30 October at The Little Black Gallery, London SW10 OAJ. Tel: 0207 349 9332. Visit www. thelittleblackgallery.com. **EXHIBITION** Face to Face by James Mollison. 3D large-scale portraits of apes, until 26 September at The Herbert Art Gallery & Museum, Coventry CV1 50P. Tel: 02476 294 736.

Monday 20 September



EXHIBITION Sally Soames photographs, until 1 October at University Gallery, Northumbria University, Newcastle upon Tyne NE1 8ST. Tel: 0191 227 4424. Visit www.northumbria.ac.uk. **EXHIBITION** What Lies Beneath the Surface by Guy Sargent, until 30 September

at Rhubarb & Custard, Windsor, Berkshire SL4 6AS. Tel: 01753 676 404. Visit www.rhubarbandcustard.biz.

Tuesday 21 September LATEST AP ON SALE

EXHIBITION Strangelands by various photographers, until 3 October at Third Floor Gallery, Cardiff CF10 5AD. Tel: 02921 159 151. EXHIBITION Astrid Kirchherr: A Retrospective [Beatles images], until 30 January 2011 at Victoria Gallery & Museum, University of Liverpool, Liverpool L69 3DR. Visit www.liv.ac.uk/vgm.

Pentax optic to fit APS-C and full-frame

NEW LENS FOR FIXED-FOCAL-LENGTH LINE-UP

PENTAX is set to add a new 35mm fixed-focal-length lens to its line-up with the introduction of a smc Pentax-DA 35mm f/2.4 AL lens that will be suitable for both APS-C and full-frame film and digital cameras.

Brought in to run alongside, rather than replace, the existing smc DA 35mm f/2.8 macro lens from the KB Limited Edition range, the new lens is slightly smaller, but at 124g is significantly lighter, than the current 215g, macro-enabled, 35mm model.

Designed with six elements in five groups and featuring a minimum aperture of f/22, the new optic will allow focusing down to 0.3m with a maximum magnification of 0.17x.

Without the aperture ring of some of the company's other fixed-focal-length lenses, this new 35mm optic requires a K-mount body with built-in diaphragm control. On



an APS-C digital body, the lens will provide a similar angle of capture as a 54mm lens would on a full-frame body.

The lens is due out in mid-October and will cost £179.99

LENS SPECIFICATION		
Focal length	35mm (equivalent to 53.5mm in 35mm format)	
Aperture	f/2.4	
Minimum aperture	f/22	
Lens construction	6 elements in 5 groups	
Angle of view	44° (with Pentax DSLR camera body)	
Minimum focusing distance	0.3m (0.98ft)	
Maximum magnification	0.17x	
Filter diameter	49mm	
Diaphragm control	Fully automatic	
Number of diaphragm blades	6	
Lens hood	PH-SA49 RH-RC49	
Lens cap	F49mm	
Lens case	S70-70	
Dimensions	63x45mm (2.5x1.8in)	
Weight	124g (4.4oz)	
Lens mount	KAF	

PENTAX K-R LAUNCH CONTINUED...

Extra illumination can be provided by an external flashgun in the hotshoe or the builtin flash (GN 12m @ ISO 100). In standard mode, the top flash sync speed is 1/180sec, but the K-r allows faster synchronisation in its high-speed flash mode.

Images are processed using the Pentax Real Image Engine (Prime) II, the same engine as in the K-x, and a collection of filter effects including toy camera, retro, high contrast, extra color, soft, starburst and fisheye can be applied to images at capture or post-capture. Multiple exposures, with up to nine images being superimposed, may also be made.

The K-r's native sensitivity range runs from ISO 200-6400, extendable to ISO 100-25,600. This means the maximum sensitivity setting is 1 stop higher than the ISO 12,800 peak of the K-x and 2 stops higher than the ISO 6400 top setting of the K-7.

Pentax will be selling the K-r in red, white and black. While the black version will be available body only or in two kits with the DAL 18-55mm (£599.99) or the DAL 18-55mm and DAL 50-200mm lenses (£699.99), the white and red versions will only be available in single-lens kits with the appropriately coloured DAL 18-55mm lens.



SNAP

Landscape photographer and AP contributor David Clapp is hosting a lecture at the RPS, Newark, Nottingham, on 26 September. The price is £10 and the lecture runs from 10.30am-4pm. For details email emrps@ btinternet.com or call 01629 534 741.

Park Cameras in West Sussex is holding two demonstration days in September. On Saturday 18th, Canon's latest DSLRs, plus the PowerShot S90 and PowerShot G11, will be on display, while a technical adviser from Canon will be available to answer questions. On Wednesday 29th, Epson will be showing its latest professional printer line-up with a technical adviser on hand to answer questions. Both events take place from 8.45am-5.45pm in the Showroom at Park Cameras, York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT. Visit www. parkcameras.com/ article/32/events.html or call 01444 237 070.

10.1MP Goolpix P7000 announced

NIKON LAUNCHES RIPOSTE TO CANON POWERSHOT G11

NIKON has announced the forthcoming availability of a new high-end Coolpix compact camera, the P7000, to take on the Canon PowerShot class of enthusiast high-control DSLR substitutes.

In common with the PowerShot G11 and Samsung's EX1, the new P7000 uses a 1/1.7in, larger-than-usual CCD sensor that has an effective pixel count of 10.1 million.

Fitted with a 7.1x, 28-200mm (equivalent) lens, the Nikon Coolpix P7000 is equipped with Nikon's Vibration Reduction lens shift, anti-shake technology, as well as anti-blur firmware processing. The camera features an ISO range of 100-6400, and an i-TTL hotshoe compatible with Nikon's Speedlight flash units

A new Expeed C2 image-processing engine is said to reduce image noise. provide better tonal gradations and allow 'enhanced' audio in the camera's 720p movie recording mode. Fitted with stereo microphones, the camera also accepts external input via a jack



A new 3in LCD screen offers 921,000dot resolution and an airtight construction to reduce flare and create a clearer view of the screen in bright conditions.

Capable of recording raw files as well as JPEG images, the Coolpix P7000 will be bundled with ViewNX 2 software for converting the NRW+ raw files.

The camera will go on sale from 23 September and will cost around £490.

LEICA DENIES AXING FILM CAMERAS

LEICA has denied a report in the Japanese press that it has 'abandoned' the production of film cameras

An article on the website of respected Japanese newspaper Asahi Shimbun had quoted Leica Camera AG owner Andreas Kaufmann as saving: 'Leica Camera has already ceased production of film cameras.' Kaufmann supposedly made the comments in a speech on 30 May.

Asked by AP to comment on the article. Leica's head office in Solms, Germany, issued the following statement: 'Leica Camera AG has not stopped producing its analogue camera models, the Leica M7 and Leica MP, nor does it currently have any intention to do so.

'Although the demand

for analogue Leica camera models is not high, it is stable, and we are still producing cameras on a daily basis as always.

This is confirmed by a film made last year at the Leica factory showing analogue camera models being manufactured.

The film can be viewed on YouTube at http://www.youtube. com/watch?v=ILn jNbogHU.



SPY CHAPMAN IN PHOTO COPYRIGHT ROW

UNMASKED Russian spy Anna Chapman has been accused of breaching a magazine's copyright by publishing a picture of herself from a photo shoot without permission.

Chapman reportedly posted a profile picture of herself on Facebook, plucked from a shoot for a Russian magazine that had planned to publish the pictures in its next issue

Maxim Korshunov, editor in chief Zhara magazine, told the Wall Street Journal that it filed

legal action over the matter in a Moscow court because 'the photo was all over the internet'.

Earlier this summer, Chapman was deported to Russia from the United States in a US-Russia 'spy swap'

The Wall Street Journal reports that Chapman was accompanied at the photo shoot by an agent from Russia's Foreign Intelligence Service.

The paper said that Chapman, who has since removed the photo, did not respond to its request for comment.

HI-SPEED WI-FI FOR EPSON **ALL-IN-ONE PRINTER**

THE NEW longer range and higher speed 802/11n Wi-Fi standard has been adopted by Epson for use in its new multi-functional printer. The PX820FWD. the company's latest flagship all-in-one, can theoretically communicate at a data rate of up to 600Mbits per second, compared with the 54Mbits/s rate of the previous model.

Designed to operate remotely while wirelessly attached to networked devices in the home, the PX820FWD provides print, scanning, faxing and copying services. Claimed to produce 'better than lab quality' prints, Epson says that the prints should match the quality produced by its Stylus Photo 1400 standalone A3+ desktop printer.

Fitted with a new touchsensitive LCD viewing screen and a touch navigation panel, the 5760x1440dpi printer is capable of working directly from a memory card, a PictBridge or PIM-compatible camera, or a USB stick. The images can then be edited on the printer's viewing screen.

Using the company's Claria six-ink system and Epson papers, print life is claimed to be 200 years for pictures in albums and 98 years for those in frames. Paper selection can be handled automatically by the printer, as it chooses between 6x4in photo paper and plain paper trays.

The machine's scanner is capable of a scan-resolution of up to 4800x4800 samples per inch, and can handle reflective originals of up to A4 in size. A new 'scan to PC' mode allows the user to scan an original that is then sent wirelessly direct to the computer just using the menu screen of the PX820FWD. The scanner does not have a lightlid, and so cannot work with transparencies or slides.

A second multi-functional, named PX720WD, is set to arrive at the same time as the PX820FWD. Essentially the same machine, the PX720WD uses a slower Wi-Fi connection and does not feature a fax function or automatic paper selection, but does have 2400x4800ppi scan resolution and a scaled-back touchscreen.

Both models are on sale now. The PX720WD costs around £200; the PX820FWD costs around £300.



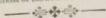
a story? Contact Chris Cheesman Tel: 0203 148 4129 Fax: 0203 148 8130 amateurphotographer @ipcmedia.com



AP drew readers' attention to an article in the Popular Science News of New York that had revealed how photography had been used to help convict a fraudster caught fiddling the books. 'The slightest differences in colour and shade of inks are made manifest in the photographic copy,' reported AP. 'Blue inks appear nearly white; brown inks, on the contrary, almost black. The books of the accused were submitted to a photographer, who took off the pages concerned, and brought into court the most undoubted ocular proofs of the illegitimate after-entry of

some of the accounts. A Meant Edgamies, the old Eddystone Legitlance, the original tower built by Smoaton, which successfully withstood the fury of the waves for a long period of years, and the Drake Memorial may be mentioned as a few of the principal points of interest.

To those who are fond of ragged mentand accnery I should recommend a return through Dartmoor, when the scenery will be found to be most magnificent. The moor may be reached by each from Ashburton, and the amateur photographor will thereful for the model of the mobilest woodland scenery in Devon.



Fraud Devected by Photography.—The Popular Science News of New York states that by the nid of photography a Berlin merchant was lately convicted of erooked ways in keeping his accounts. The slightest differences in colour and shade of mike are made manifest in the photographic copy. Blue inks appear nearly white; brown inks, on the contrary, almost black. The books of the accused were submitted to a photographer, who took off the pages concerned, and brought into court the most undoubted ocular proofs of the illegitimate after-entry of some of the accounts. A subsequent chemical test substantiated this evidence. The photographic is to be preferred to the chemical test, because it brings its proofs into court and submits them to inspection, at the same time leaving the document under examination unharmed; while the results of a chemical test must be taken on the evidence of the chemist alone, and the writing examined is perhaps destroyed. In another case similar to the above the changing of the date of a note by an inagnificant crasme and addition was proved by means of photography.

- Round 8 of our Amateur Photographer of the Year (APÖY) competition closes on 24 September 2010. The theme is Wildlife and Domestic Animals, and the top prize is a Canon EOS 550D with 18-135mm f/3-5.6 and 75-300mm f/4-5.6 lenses worth more than £1,440. Visit www. amateurphotographer. co.uk for details.
- Entries for the Travel Photographer of the Year competition close on 9 October 2010. Open to both amateurs and professionals, categories include One Shot (Adventures), First Shot (Festival of Colour) and three portfolio categories (of four related images each) with the themes Encounters, Amazing Places and World In Motion. The Travel Photographer of the Year title will be awarded to the photographer who is judged to have entered the best two portfolios in the Portfolio categories. The top prize includes a £1,000 bursary and a trip to Laos, Vietnam and Thailand. Visit www. tpoty.com for details of entry fees and prizes.

300MB/s write speeds possible

SD MEMORY GETS DUAL SPEED BOOST

AN ALTERATION to

the specification of SD cards will soon allow them to read and write at speeds of up to 300MB per second, according to the SD Association.

Version 4.00 of the strict guidelines for the manufacture of SD and Micro SD cards, details of which are due to be announced in early 2011, will introduce a second row of contact pins on the cards. These should provide the means to increase top communication rates from the current fastest speed of 104MB per second.

Although this new specification is aimed primarily at those in the 3D and video markets, it will also have an impact on data rates in DSLR cameras that shoot large files at high frame rates.

So long as a suitable card reader is used, it will also massively reduce the time it takes to download images from cards to the computer. Given that SDXC cards have a theoretical

maximum capacity of up to 2TB, these speeds will inevitably be needed. The new spec will also impact SDHC cards, which have a maximum capacity of 32GB.

The SD Association expects the new cards to begin entering the market by the middle of next year, but is keen to emphasise that the shape and size of the SD card will remain exactly the same.

New products that accept the new double-pin-rowed cards will also accept older card types, although old card readers and cameras will not have the necessary hardwear to make the most of the new design.

However, changes will have to be made to the Windows operating system to ensure that PC computers can recognise new cards, capacities and communication methods. There are fears that data will not be 'seen' by the current software and cards with data recorded on them will be reformatted and pictures and files lost.

'DIY' CAMERA LAUNCHED BY PENTAX

A CAMERA that allows users to design and print their own body styles has been launched by Pentax.

The RS1000 features a removable transparent cover under which photos or graphics, printed on to a supplied template, can be placed to create a personalised 'skin'.

The 14-million-pixel model has a 4x. 28-110mm (equivalent) zoom lens, an ISO range of 100-6400 and is capable of shutter speeds of 1/4-1/2000sec, with a 4sec night scene mode.

A burst mode captures 16 frames at a rate of 16fps with VGA resolution, and nine

post-capture filters include toy camera, retro, starburst, soft and black & white effects.

A second new compact from Pentax, the RZ10, offers a 10x, 28-280mm (equivalent) lens and a 14-million-pixel sensor.

Available in five colours, the RZ10 features sensor-shift shake reduction, a 1cm macro mode, a top ISO speed of 6400 and image ratio options of 1:1, 4:3 and 16:9. In highdrive mode the camera can capture up to 40, 5MP frames at a rate of 9.1fps.

Priced £119 and £179 respectively, the RS1000 and RZ10 will both be available from October.

CLUBNEWS

Club news from around the country

RYE AND DISTRICT CAMERA CLUB

The club stages its annual exhibition for one day only on 18 September at Rye Community Learning Centre, Lion Street, Rye, East Sussex. Tel: 01797 222 099. Visit www.rdcc.co.uk.

PHOTO ADVENTURE CAMERA CLUB

Photo Adventure Camera Club describes itself as a socially oriented-based club, located in Uxbridge, Middlesex. Tel: 0208 841 5325. Visit www. photoadventure.org.uk.

ENFIELD CAMERA CLUB

An exhibition of members' work takes place from 1-26 September at Forty Hall, Forty Hill, Enfield, Middlesex EN2 9HA. Visit www.enfieldcameraclub.co.uk.



Do you have a story?

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APReview

The latest photography books, exhibitions and websites. By Jeff Meyer

Extension (Estensione)

Photographs by Daniele Duca Alinari 24 Ore, paperback, 114 pages, £25, ISBN 978-88-63-02003-8

Amateur Photographer * * * *

THIS book is the brainchild of Italian photographer Daniele Duca and is a series of highly intriguing still lifes of everyday objects ranging

from buttons, cups of tea and toothpaste to fingers and portraits of family members. The idea of the project is to take people and objects from everyday life that may seem banal or taken

for granted photographically due to their ubiquity, and try to see them in new and interesting ways.

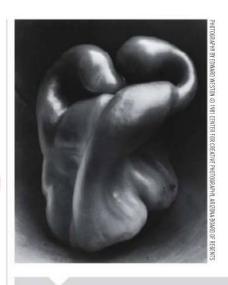
Duca explores his subjects up close and from low angles to exaggerate their shape and size, shooting as well against plain black or white backgrounds. The result is a wonderful series of moody and quirky still lifes. This might sound like the dreaded contemporary art photography, but it's done in such an accessible and

clever way that everyone should be able to enjoy it. We're often looking for people who take photography in new directions, and Duca has done just that by turning the camera back around on all those potential subjects we forget exist.











South Africa

By Michael Poliza & Friends teNeues, paperback, 240 pages, £25, ISBN 978-3-8327-9413-2



PROVIDING a

documentary portrait of a place is difficult enough, but when that place is

South Africa the task seems even more monumental. With bustling metropolises, rugged coastlines, amazing landscapes and unusual wildlife, South Africa has many faces. And that is what Poliza has aimed to show us in his latest location book.

Using low camera angles and extreme focal lengths, Poliza strives to show off the size and intensity of the nation. To this end, he takes his camera everywhere,



EXHIBITION

Edward Weston

Until 25 September, Chris Beetles Gallery, 8 & 10 Ryder Street, London SW1Y 6QB. Tel: 0207 839 7551. Open Mon-Sat 10am-5.30pm. Website: www.chrisheetles.com. Admission free

THE LATE Edward Weston was not only an icon of photography remembered for his sensual still-life images, but also an innovator who showed that the medium could be used for more than just documenting world events. This incredible exhibition features 37 prints (above is 'Nude on Sand, Oceano, 1936' and left 'Pepper, 1930') that were made from Weston's original negatives by his son Cole



after Weston's death. The images come from Weston's family and reinforce the postmodern master's keen eye to spot beauty in even the most mundane objects. This is a rare chance to see original work by a luminary of his craft and should not be missed.



from the skies overhead to deep under the sea. The colours are bold, the action strong; there are even points of humour and social commentary. While Poliza is a talented photographer, it feels like the book could use some better organisation. Rather than a grab bag of stellar photos, we might notice their merits more if divided into themed chapters.



WEBSITE

http://shutterfinger.typepad.com/shutterfinger



GORDON Lewis is a Los Angeles-based photographer and erstwhile television

sitcom writer, as well as a guitar player and martial arts student, world traveller and many other things. Lewis seems to be one of those annoying people who succeeds at everything he does, but thankfully this blog is dedicated solely to his musings on photography and all things photography related, which he writes in an easy-going. That's not to say he tempers his natural

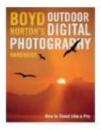
enthusiasm. While many photo blogs share all number of fascinating techniques and insights, what makes Shutterfinger stand out is Lewis's obvious passion for what he does. Anyone who can discuss the finer points of Image Stabilisation or the minutiae of image-editing software with humour clearly loves his work. Updated at least once a week, Lewis writes on everything from advanced in-camera techniques, software functions, kit, photo philosophy, even film photography. Typically, he's also quite a talented photographer in his own right.

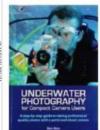
CONDENSED READING

A round-up of the latest photography books on the market









PHOTOGRAPHS OF ALLEN **GINSBERG** By Sarah Greenough, £29.99 Allen Ginsberg was to poetry what Edward Weston (see left) was to photography. But who knew that he was also to photography what Pablo Neruda was to poetry? This compendium of Ginsberg's images of friends and people within the beat community of the '50s is a delight. Ginsberg shows a keen eye for portraiture and candid photography, and a remarkable ability for capturing people at their

BEAT MEMORIES: THE

PHOTOGRAPHIC PROJECTS Creative Workshops for the Adventurous Image-Maker, By Kevin Meredith, £22.95 There's nothing wrong with this book per se. The techniques are sound, the tips are helpful, everything is well presented. It's just that we've seen it all before. There's nothing new here that you haven't read in countless other books. ● BOYD

most expressive moments. • 52

NORTON'S OUTDOOR DIGITAL PHOTOGRAPHY HANDBOOK By

Boyd Norton, £16,99 In contrast to 52 Photographic Projects above, National Geographic photographer Boyd Norton's superb guide goes deeper into the broader techniques to highlight the more advanced options within them, such as using telephoto lenses with IS or how to set your camera to capture better textures. • UNDERWATER PHOTOGRAPHY FOR COMPACT

CAMERA USERS By Maria Munn. £17.95 This is a great guide for underwater photographers who use compact cameras. Slim and easy to slide into your travel bag, Munn effortlessly explains how to shoot in caves, reduce noise on your compact and choose the right accessories. For anyone thinking of taking a camera on your diving holiday, this is the book for you.

Letters

Share your views and opinions with fellow AP readers every week

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'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

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Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



I have been catching up with the reading of my copies of AP and found Tony Wu's article Under the sea (AP 31 July) particularly interesting, but at my tender age (I'm now in my 80th year) there is no way I am going to do the type of photography that Tony does.

It mentions in the article that 'you don't have to be a professional diver to get great underwater photos', but I would go a step further and say you don't even need to get wet! The image below is of a lion fish, which I took with my Canon EOS 400D without getting the slightest bit damp. I took the picture through the glass at an aquarium, and I didn't even need to fit a polarising filter to the lens.

Cheating? Maybe. Lucky? Perhaps. But the final result shown here, though not perfect, was taken 'in-camera' with no computer manipulation. So the next time you find yourself in a situation that you believe is beyond your photographic capability, try to think round the problem. Keith Hughes, Surrey





DRIVEN TO DESPAIR

Reading the specification of the new Canon EOS 60D (News, AP 11 September) makes me despair. Here is a camera that is technically advanced but completely irrelevant to those of us who simply want a well-built, top-end, semi-pro camera but without the complications. I find myself wondering whether this is simply a marketing ploy designed to sell more cameras rather than an attempt to meet the real needs of keen amateur photographers like myself. Give me Live View and even the ability to take videos if you must, but please leave out post-capture creative filters, image-aspect ratio choices and other features that can be replicated in Photoshop Elements. Perhaps an EOS 550D with proper weather sealing and a more substantial build like that of the EOS 50D is the answer. My Canon EOS 50D is still a good camera that I enjoy using and whose features I am still learning to exploit even after two years of ownership. No, the EOS 60D is not for me!

Richard Steele-Perkins, via email

STARTING EARLY

Paul Hutchins (Letters, AP 4 September) writes about photographers cheating by superimposing one image over another, and asks if this is really what photography is about these days. When I later visited the fascinating small exhibition of photographs by Camille Silvy at the National Portrait Gallery in London, I had to smile when I discovered how far these days stretch. I was amazed, and I guess Paul would be, to find Silvy's famous early landscape River Scene: France (1858) consisted of two superimposed images, and his street scene Twilight was a combination of no fewer than four. The rot set in almost as soon as photography was invented!

Silvy used two images for his landscape because it was not possible for one exposure to record both the sky and landscape simultaneously. It is sobering that, 150 years later, this is still impossible under some conditions even for the best SLR, hence the development of HDR. The greatest photographers, such as Ansel Adams, have always used manipulation to produce their images, and the creative possibilities are part of the joy of photography for many. The real cheating is manipulation of the subject matter to mislead the viewer for underhand reasons, such as trimming inches off a supermodel's waist.

Alan Humfress, London NW3

A LOST ICON

I was delighted to read your article about Alfred Eisenstaedt's V-J Day in Times Square picture (AP 28 August). In my view, Eisenstaedt has been one of the much overlooked 'icons of photography'. However, I was surprised that David Clark did not mention the book The Eye of Eisenstaedt, which is a life study of the man from his birth in 1898 right up until (I assume) just before he died. The book is written in the first person, although on the title page, after Eisenstaedt's name, it states 'as told

MYSTIC JOHN

I was somewhat amused by John Gilbey's Backchat article in AP 21 August, about where this ever-increasing automation of our cameras will lead us. It really did make me chuckle

- and then I saw the news report in the same issue about the Nadia concept camera. Now I am sure that John Gilbev had no foreknowledge of that article, but his article was spot on about the way cameras

may be heading. Does he have a crystal ball, and can he give us more insight into the future of cameras?

Norman Thirlaway, Greece

to Arthur Goldsmith'. The book was printed in the USA, but first published in Britain by Thames & Hudson in 1969. It is a much read and treasured book of mine, which rekindled my love of photography after a decade or two of abstinence.

Eisenstaedt was, in my opinion, one of the 'greats' of photography, who for some reason is extremely rarely mentioned - and for that and other reasons I greatly enjoyed the article. It has made me re-read his book again for the umpteenth time.

R King, Hampshire

MONITOR MATTERS

In AP explains... How to choose a monitor (AP 21 August), you mentioned that there were two common aspect ratios for monitors. Actually, along with 4:3 (1.33:1) and 16:9 (1.78:1) monitors, there are 16:10 ones as well. The 'typical' monitor specification that you gave is actually a 16:10 monitor, not 16:9, as 1,920 divided by 1,200 does not equal 1.78, which is the aspect ratio of 16:9; it equals 1.60, which is the 16:10 aspect ratio.

These 16:10 monitors are becoming less common because more people want to watch 16:9 content without any stretching, but 16:10 monitors measuring 1,680x1,050 are still guite common and are a good compromise between 4:3 and 16:9, especially for photography. This is because there will be less stretching on the screen due to 1.60 being closer to the common photographic aspect ratios of 3:2 (1.50:1) and 4:3 (1.33:1). This allows the image to fill more of the screen than on a 16:9 monitor.

Samuel Davis, Bedfordshire

A BREATH OF FRESH AIR

Just a quick note to say how surprised I was when flicking through the pages of AP 28 August to see my picture, 'Beach' (see below), appear in Appraisal. This is one of my favourite features in the magazine for the simple reason that I admire the way in which the submissions are commented upon. Unlike several other photography magazines, which seem to be looking for and finding faults in what are often amazingly good images, AP works the other way around, particularly in Appraisal, by actively looking for positive indicators and encouraging readers to build on these while sharpening up on what are often minor negative aspects. This is a breath of fresh air and is to be commended most highly.

In response to Damien's comments, which dealt with my photo more than fairly, I would point out that the 'whitish' substance on the duckboards was hard frost and the sun was rising, not setting. Reading AP encourages even a bedbug like me to rise early some mornings to put into practice what we learn in the magazine on a weekly basis. Thanks for a great read.

Joe Tully, Co Wicklow, Ireland



subscribe 0845 676 7778

AP reader Melvyn Dover wonders whether the LCD is really necessary on a digital camera

I BELIEVE there are two things a digital camera doesn't need. The first is to be called 'digital'. Magazine editors would save ink if they referred to cameras as 'film' where needs be, otherwise 'digital' is inferred. Plus, it's a buzzword, and buzzwords have a limited lifespan and date things.

The second thing is more debatable: the LCD screen on the back of the camera. They're used to change settings via menus, and to act as viewfinders. So the first thing to ask is: are menus really necessary? I think not. If something needs setting frequently it's much better to do so via a knob or slider. So what about things that don't need setting frequently? How about using, via a lead or wirelessly, a mobile phone or a laptop to do the job?

Of course, compacts in particular rely on LCDs to be used as viewfinders. The reason manufacturers think in terms of LCDs and electronic viewfinders (EVFs) is that the products they make are not cameras – they're computers. They're complete with temporary and permanent storage, memory, input devices, a processor, software and have the ability to attach to a printer. The EVF fits into this scenario, whereas the optical viewfinder is an optical/mechanical device, a different regime. It is quite possible to find an alternative to the LCD in that respect.

Whether SLR or compact, think how much space would be created on the back of the camera. Ergonomics, especially for those with large fingers, could improve and make certain cameras instantly more attractive. Tactile devices, buttons, knobs and sliders can be quick with positive action, and their settings are instantly viewable. Canon is often cited as getting things right with its PowerShot G11, which sports knobs that click in a positive way.

If the number of knobs has to be limited, it could be. As far as I know, no one has come up with the virtual control knob. Imagine two rotary control knobs on the back of the camera. One decides what is to be set, such as WB, EXP, ISO, and the other shows the choices that apply in each case. This would be achieved by having the second rotary control knob surrounded by a circular LCD scale, which changes its logo and action accordingly. For example, turning the first knob to ISO would change the virtual scale on the second knob to 100, 200, 400 and so on, which could be selected using the

pointer. Quite a space saver and quick.
What of the professionals? Perhaps they think the LCD screen is a sort of free Polaroid back. Then again, the chances are that in a controlled environment like a studio,

professionals will link up their camera to a laptop and use its larger screen.

So to my mind, the LCD screen is not necessary. Would a manufacturer have the foresight to make a 'computer' without one? Would it sell? The 'digital' camera would really come of age.





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AndyRouse (AP Thoughts from a wildlife photographer's world

Andy is treated to a photo masterclass in stalking deer

THERE are six species THE DEER of deer living wild in Britain, but of these only the red deer and roe deer are truly native to STALKER this country. Fallow deer were probably brought to Britain by the Normans, while the other three species -



CAMOUFLAGE.

by definition, is the art of blending in with your surroundings. This is vital for a wildlife photographer, but

only when used in conjunction with good research. The margin between success and failure as a wildlife photographer is a very fine one, and the difference can be that extra bit of knowledge picked up from hours of observation. So, when photographing deer in deer parks, for example, it pays to watch the locals and act as they do.

The deer rut in local parks offers great opportunities to get some stags roaring without smelling of their sweatiest sweaty bits (as I did while stalking deer in Scotland, AP 11 September). On one such visit, I was approached at my car by Mr Camouflage 2010, decked head to toe in brand new Realtree camouflage gear. He looked like a walking tree. The outfit had clearly never anything with a nose. He looked me up and down as I stood there dressed in jeans, trainers and an a-ha tour T-shirt with a

'Are you here to sunbathe or go deer stalking?' he asked in a condescending tone. I smiled - experience tells me not to react - and said that I was just 'out for a walk'. He made some parting comment about me not being a 'real wildlife photographer' and left, picking up his

area and, sure enough, there was a big stag looking wide-eyed and ready to rut. Crashing footsteps sounded from behind and I knew that Mr Camouflage 2010 had followed me. Standing just behind, he whispered, 'Now I'll show you how a real wildlife photographer stalks deer.' He walked past me and out into the clearing, without any cover whatsoever, while I stood on the main path and watched. A few joggers passed by, and then a couple stopped to watch the spectacle unfold, as



of the animal when he turned to give me a

victory wave. I motioned to him to look at

walking along a track heading directly for

the animal. The stag, rather than running

only feet apart. One of the old guys then

away, walked towards them until they were

deer! The assembled crowd collapsed with

than amused and skulked into the bushes

never to be seen again.

to be available from my online

camouflage T-shirts, complete

with an image of a-ha's lead

singer, Morten Harket! AP

Local deer parks allow you to get close to the action of the rut without too much trouble

been used before; I could smell its newness, which of course makes it useless for stalking bright red fleece.

camouflaged tripod, camera and lunchbox. It was going to be a fun afternoon! I worked my way down to a favourite

did a woman with a pram. Obviously gaining

in confidence as the stag had not run away, 'When Mr Camouflage 2010 was within 30ft (9m) shooting deer in the deer; he turned and saw two old blokes deer parks, it pays to reached into his plastic bag and produced a watch big shiny red apple, which he hand-fed to the the locals laughter, although the photographer was less and act as they do'



at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

conservationist . A professional

photographer for more than ten years,

he has a dozen books to his name and

regularly appears on TV. He has also

awards. In this weekly column, Andy

recounts some of his experiences from

the wildlife world. You can see his work

won multiple wildlife photography

muntjac, Chinese water deer and sika were introduced at the end of the 19th

and beginning of the 20th centuries.

Red deer are the largest of all our

in Britain, standing around 4ft 6in

wild deer, and the largest wild mammal

(1.2m) at the shoulder. The stags carry

heavily branched antlers with up to 16

measuring around 2ft 6in (0.76m) at the shoulder, and they have round, three-pointed antlers. Fallow deer are

slightly larger than roe deer and have

distinctive golden-brown coats dappled with white spots. The bucks have

palmate antiers with broad, flat plates.

Muntjac were originally kept as

ornamental deer, but released and

escaped animals soon spread across

the country. They are the smallest of

our native deer species, being around

20in (0.5m) at the shoulder. The antlers are short and round. Sika deer

are roughly the same size as fallow

deer, with heavily branched antlers

Finally, Chinese water deer are about

the same size as sika and are the only

British deer species to have no antlers.

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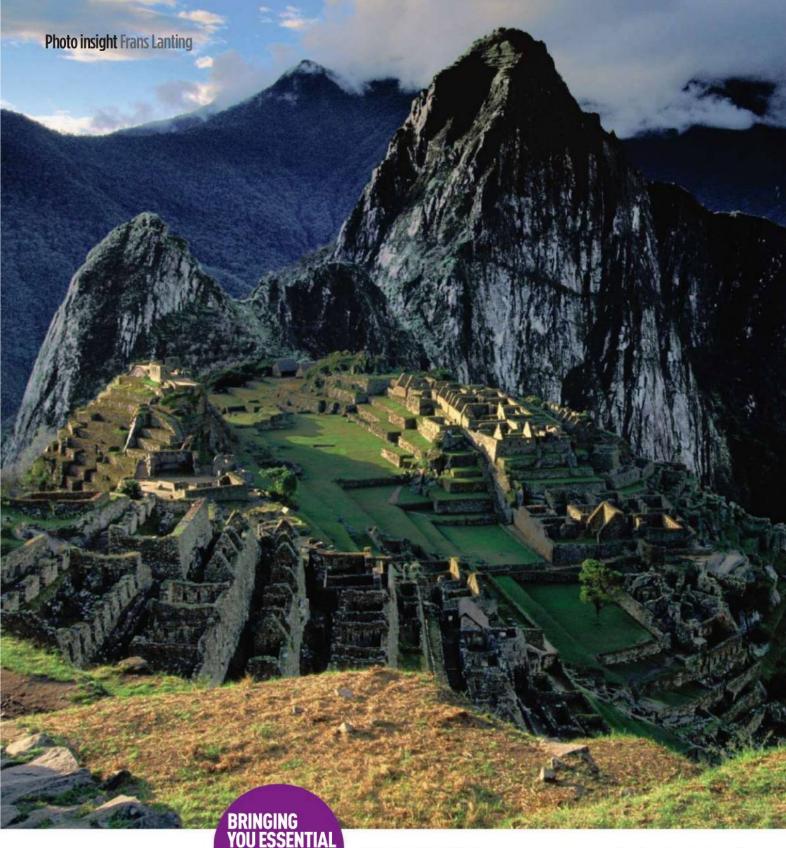


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Frans Lanting recalls a stormy day at the fabled Inca city of Machu Picchu and reveals his rules for photographing iconic locations

PHOTOGRAPHING famous

landmarks is a real challenge. Millions of people come to Machu Picchu in Peru, like any iconic spot, but at these places reality rarely lives up to expectations. I had travelled to the fabled Inca city to launch a jungle expedition, but allowed myself some time to try to create an image to illustrate the relationship between man and nature, which was the true subject of my assignment in Peru.

The trick to capturing iconic locations like this when they're free of crowds is to go as early as you can and stay as late as possible. I found that by visiting Machu Picchu first thing in the morning I could see the vast

ruins completely free of people. I stayed in a hotel right on the ruins, which has since become very pricey, but if you arrange to visit in the off-season it will be less so.

That day I was faced with the question that troubles many photographers: how do you make a picture of an iconic spot that is different from all those that came before it? Part of this was capturing the location free of the hordes of tourists - but, again, even this has been done before.

The obvious shot for many photographers is photographing a landmark the way everyone else does who visits there - the panoramic viewpoint from the parking lot, the famous views. These are often spots



is different. You are looking to portray juxtaposition between something familiar and something surprising in a way that will make the composition interesting to the viewer. In my case here, the background is known. Most people have seen a picture of Machu Picchu, but the llama in the foreground serves as a modern cultural connection between people's livelihoods and natural history, which ultimately makes an interesting counterpoint.

Yet when you are shooting landmarks it

Finding this Ilama was a moment of serendipity. Leading up to the point when the llama appeared I had roamed around the ruins looking for new vantage points and sat at this spot watching a shaft of light move across the sky from the ruins to where the llama was standing. It was the end of the day, when most tourists had left, and as I was staring at the light over the vacant ruins this lone llama wandered in along the Inca Trail, as many of its ancestors must have done when being led into the city, loaded with supplies.

As it stood looking at the ruins for a few seconds, I seized its approach as an opportunity to take a step back from the ruins I had been staring at and make the llama part of the scene. By easing around the animal, I managed to offset its shape for maximum effect against a dark part of the background.

The extreme contrast between highlights and shadows caused by the shaft of storm light made getting correct exposures tricky. In fast-changing situations, when I want to keep my mind free to develop a composition, I let the auto-bracketing exposure mode on my camera take over. Then, by shooting at intervals of ±2/3EV, I hedge my bets. Using up some extra film is the least of my worries.

As the llama paused and let me photograph it, I was able to use its pose as the theme for an image that ultimately connects the animal to the city. In the final frame, the llama's perspective has become the point of view of the photograph. It stands like a witness from the past, leading the viewer into the ruins. AP



FRANS

One of the most accomplished wildlife photographers of our time. Frans has won numerous awards for his immersive style of working. He will discuss his favourite images and share his techniques for capturing dynamic nature images

created deliberately to accommodate large numbers of tourists, but I think that any photographer who wants to come up with something different needs to look beyond these. Yet while Machu Picchu inspires awe and thoughts of times gone by, my photographer's imagination lagged behind. I roamed through the ruins under brooding skies, yet struggled to see beyond the obvious.

In my previous image of the impalas in AP 21 August, my answer to this question of how to go beyond the obvious was to make a commitment to one group of animals and follow them around to capture behaviour unique to that animal.

'In fast-changing situations, I let the auto-bracketing take over. Then, by shooting at intervals of ±%EV, I hedge my bets'

To see more photography by Frans Lanting or read his World View columns, visit www.lanting.com



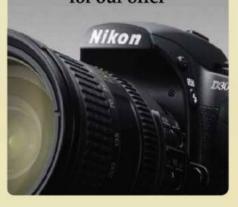
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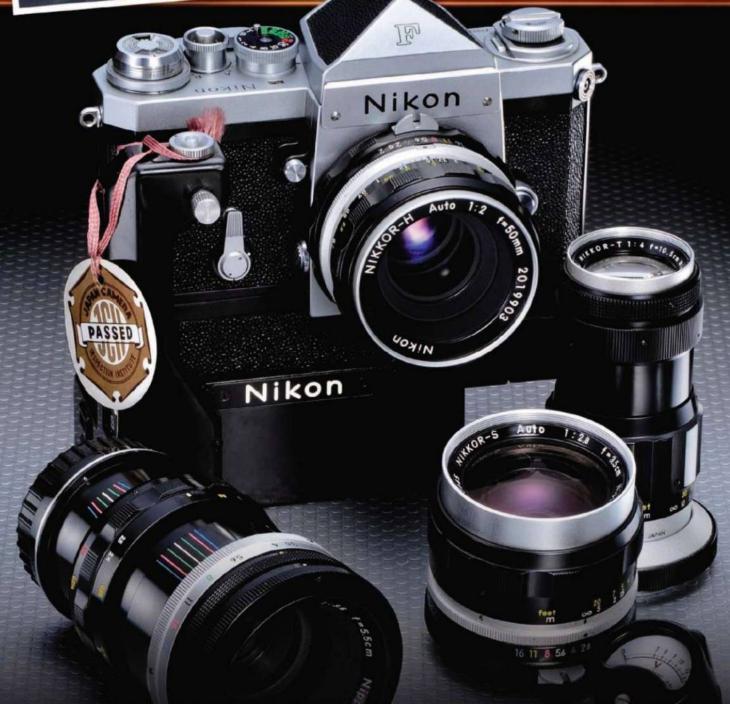




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GET THE LOOK







Polaroid emulsion lift



The switch to digital photography has seen some creative film techniques disappear. However, **Chris Gatcum** explains how you can recreate one such process – emulsion lifts – digitally

OF ALL the film manufacturers, the changes at Polaroid were perhaps the most significant in terms of the creative opportunities offered by its various emulsions. From solarised Type 55 and Type 665 negatives and manipulated SX-70 instant prints, through to emulsion transfers and lifts, a number of creative techniques appeared to be consigned to the history books, leaving photographers searching for an alternative. Some found solace in the range of instant materials from Fujifilm and Impossible BV, although for many the

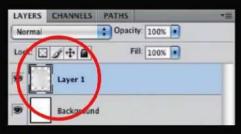
uniqueness of Polaroid was impossible to replace.

This week we're going to emulate one of the most popular Polaroid processes: emulsion lifts. In the 'analogue' process, an exposed and developed Polaroid was soaked in warm water until the emulsion came away from its backing, creating a delicate transparency that could be placed onto another surface – paper, wood, stone or even plastic – and it's that effect we'll be recreating.

Unlike previous articles in this series, emulating a Polaroid lift isn't solely based on 'pixel-pushing'

SOFTWARE USED Adobe Photoshop CS4
SKILL LEVEL 30 MINUTES+
SYSTEM REQUIREMENTS WINDOWS or Mac

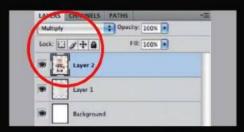
in an image-editing program. Before you begin you will need to shoot an image that provides you with the necessary creases and textures that typify the process – in effect, an 'emulsion' image. I've used a piece of cling film for my emulsion, roughly cutting it into a rectangle and arranging it on a white background to create the creases. Any thin, transparent plastic will produce a similar result, but underexpose the image slightly to ensure you record a full range of tones – you can lighten it later in your editing program.



Prepare your 'emulsion' by cutting it out from the background. This can be tricky because you've got a transparent subject

against a white background, but with a combination of selection tools (especially the Freehand Lasso) and a bit of patience you will get there. Once you've selected the emulsion, copy and paste it into a new layer (Edit>Copy/ Edit>Paste) and fill the original background with white.





Open your image file and copy it across to the emulsion image, either by dragging it across or using copy/paste.

Make sure your image is the top layer in the Layers palette and change its blending mode from Normal to Multiply so the emulsion texture shows through. If you need to, use Edit>Transform> Scale to resize the image so it roughly covers the emulsion.





To make the image better fit the underlying emulsion use the Distort tool (Edit>Transform>Distort), dragging each corner as necessary. Don't worry if your image becomes slightly distorted - an emulsion lift rarely retains its as-shot proportions!



To emulate the way the creases and folds in the emulsion change the shape of the image, use Photoshop's Liquify filter (Filter>Liquify). Make

sure you're working on the image layer, then open the Liquify filter window and set the View Options as shown. Check that Use is set to the emulsion layer (here, Layer 1), the Mode is set to Blend and the Opacity is set to 50% so you can see the image and your emulsion in the preview window.





Set a large brush size and start to work on the image by clicking and 'pushing' the image around the preview window so that it follows the general shape and direction of the creases and folds in the

emulsion layer. Change the brush size to make smaller or larger adjustments. Pay attention to the edges of the emulsion layer to ensure the image covers the emulsion beneath. Stretch the image beyond the emulsion's edges and then click OK to apply the Liquify filter.





As your image extends beyond the edges of the emulsion, you need to tidy it up so the two are a perfect match. The simple way of doing this is to select the emulsion layer and then the Magic Wand

tool. Make sure that Sample All Layers is unchecked in the top menu and click outside the emulsion -the 'empty' area that surrounds it. Expand the selection by 1 pixel (Select>Modify>Expand) and Feather it by 0.5 pixels (Select>Modify >Feather).





With the outer edge selected, click on the image layer in the Layers palette and use Edit>Cut to delete the selected area. Immediately, the edges of your image will be trimmed to match the emulsion beneath.





Finish by adjusting the image and emulsion layers to get a blend that works for you. Here, I tweaked the Levels on the emulsion layer to lighten it, and then reduced the Opacity of the image layer to allow the creases to show through a little more.





The most common surface for lifting Polaroid emulsion onto is heavyweight watercolour paper, and there are two ways you can recreate this with your digital lift. The first is to print your lift image onto textured art paper. Alternatively, you can replace the white background with a paper texture. Before flattening the layers, copy a scan or photograph of a suitable texture into a new layer. Delete the white background and drag your paper texture to the bottom of the layer stack. Set the blending mode of the emulsion layer (as well as the image layer) to Multiply so that your authentic paper texture shows through.



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Journey to perfection

In his quest for perfection, photographer **Aaron Bennett** uses the dynamic range increase method as part of his HDR technique. **Bob Aylott** discovers how this new addition produces amazing detail

UNLIKE most photographers who think in single images, Aaron Bennett sees his compositions as appearing in multiple frames. While not a photo essavist, the 30-year-old photographer from Havant, Hampshire, is obsessed with photo techniques and counts HDR photography as one of his specialities. However, rather than using the three- to five-frame bracketed exposures that comprise typical HDR images, Aaron opts for a more complex process, combining around 20-30 images

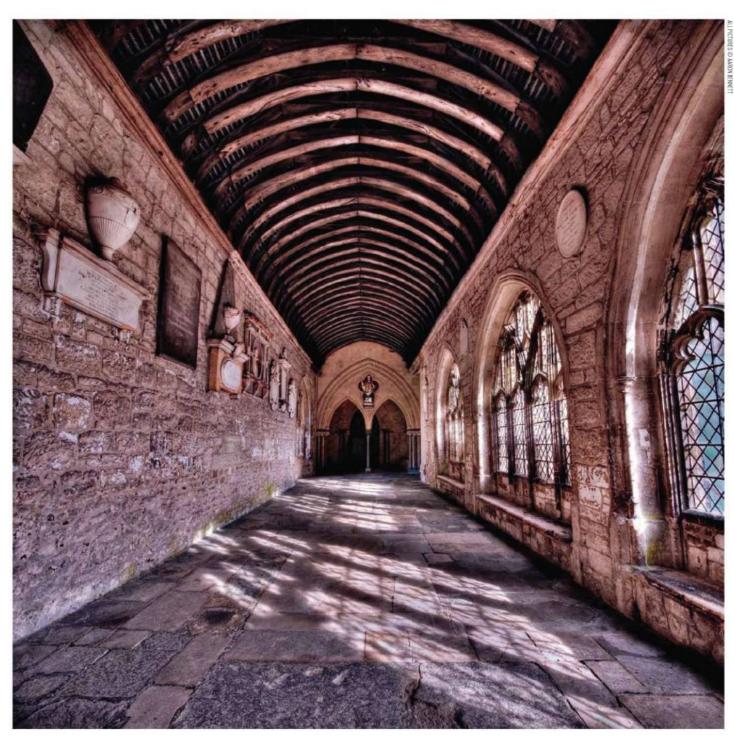
'The Lizard House'. Aaron often seeks out interior scenes like these to make his multi-image compositions

to achieve greater detail in his final result.

Aaron's enhancement of the HDR process hinges on a technique called dynamic range increase (DRI), which is a more advanced form of HDR that Aaron says brings his landscape photography to another level. 'DRI comes from what I call "geeking",' Aaron explains. 'It's popular among photographer contacts online, especially on forums and global photo chat groups. I've discovered enthusiasts who use DRI to increase their exposure values within an image. The

technique is about taking advantage of all the levels of exposure to produce a supersurreal look in the final photo.

DRI is exactly what it says on the tin: a process that increases the dynamic range in your images. For a sense of perspective, the dynamic range of light in most everyday scenes can exceed 50,000:1. This means that the luminance of the white areas in the image is 50,000 times brighter than that of the blacks. Now consider that on some of the professional DSLR models the dynamic range is around 2,000:1. So there is an obvious problem, regardless of what camera you use, in representing light values in high-contrast scenes. While HDR techniques help to bridge this gap, incorporating DRI alongside it can greatly increase your dynamic range and the level of detail in your



images. Aaron says he prefers this method because it gives his pictures far more punch than the typical HDR, such as heavy colour saturation at the expense of detail. The goal with DRI is to get spot-on exposures for each of your highlights, shadows and midtones so you have a solid foundation to start with when you begin post-processing with your HDR software.

Aaron's most recent creation, called 'Gate to Gate' (see page 26), is a great example of how to use DRI successfully. When confronted with a scene such as that in 'Gate to Gate' (a chapel interior looking out upon the landscape), Aaron says that many photographers would typically shoot three or four exposures. He, however, took

a staggering 28 separate frames to produce his final masterpiece.

'Many photographers are happy working two stops either side of EV, but I want to capture every detail,' he says. To this end, he brackets nine times on each end of the highlights, midtones and shadows – he divides his scenes up into sections like this and shoots them separately. 'Of course, every scene is different and has to be shot in its own way,' he says. There are no hard-and-fast rules with this technique. I bracket nine times because I have nine-bracket facilities on my Nikon D300. At other times I shoot four over and four under exposure to cover the full tonal range for the interior and exterior of a scene like this.'

Cloister, Chichester Cathedral, West Sussex As for dividing up his scene, Aaron says you have to study each view and make a decision based on how extreme the conditions are. It could be two, three or even four sections within a scene that are needed to capture exposures at different extremes. In the case of interiors like 'Gate to Gate', Aaron shoots at least three sections to minimise lens distortion. Exterior landscapes typically require just two sections because you stitch at the skyline.

After Aaron has divided his scene into sections, he then shoots a vertorama (for details, see the supplement free with AP 19 June). He brackets on each of the three sections to capture maximum detail in both shadows and highlights.

HDR TONING USING PHOTOMATIX

Open Photomatix, press Generate HDR Image button and locate images for HDR, then click the OK button.



The next box will give you a number of options for HDR generation. Every image is different, so whether or not you select the Attempt to Reduce Ghosting Artifacts box depends on what you have captured, but the box for Align Source Images (which lines up the matching features in your HDR), Reduce Chromatic Aberrations and Reduce Noise must be ticked at all times. Adjust your white balance if you need to and press OK.



The colour range in an HDR image is massive, and your computer cannot display the depth of the 32-bit file, but tone mapping your image to 16- or 8-bit at a later stage will

reveal all.

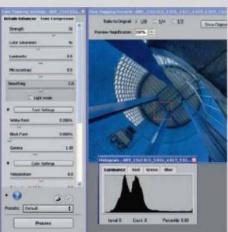


3 At this stage of the process you process you will need to align your HDR images; the time this takes will vary depending on how many bracketed shots you are using.



options is endless for mapping your tone and contrast. In the Details Enhancer option, play with the sliders to see what happens. This is where a good or bad HDR can be shaped. It is all down to the tone mapping. Find a tone map you like and then press the Process button to create your overall base HDR.

The number of



The next step will bring up an HDR viewer that will show you a 32-bit HDR version of your image.



Once your tonemapping process has finished, select File>Save As and a save option will appear. Save the image in a file named HDR.

For HDR/DRI images, repeat this process. but with this image concentrate on tone mapping for the feature of time that you are blending back using Photoshop.







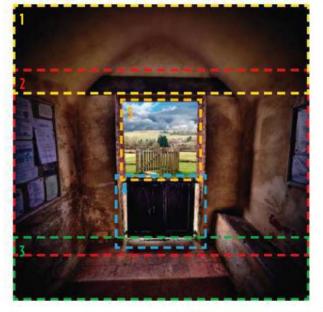












STITCHING TOGETHER

At the top of this spread you can see the sequence of images Aaron has shot to get the wide perspective and amazing level of detail you see in his final image (see opposite page).

For each of these sectional shots Aaron has bracketed nine times on each end of the highlights, shadows and midtones. He then produces a tone-mapped HDR version of each section using his Photomatix software. Finally, he brings each of these HDR conversions of his sectional images into Photoshop. Aaron then takes the inside exposure HDR and the outside exposure HDR (see image 1 below) and copies and pastes the outside exposure image onto the inside exposure image.

From the example (image 2), you can see the different exposures needed to create this blended image. Using the Lasso tool (Ctrl+L), make a selection around the area you want to blend (images 3 and 4). Once you have the selection, click the layer mask icon to apply the layer mask (image 5).

With a soft-edged brush set to around 30%

opacity, brush the hard edge of your selection to blend the different exposures (see images 6, 7, 8 in the sequence below).

Aaron's final image that shows all the sections he stitched together can be seen (left). These are colour coded to match the individual sectional images at the top of this spread.







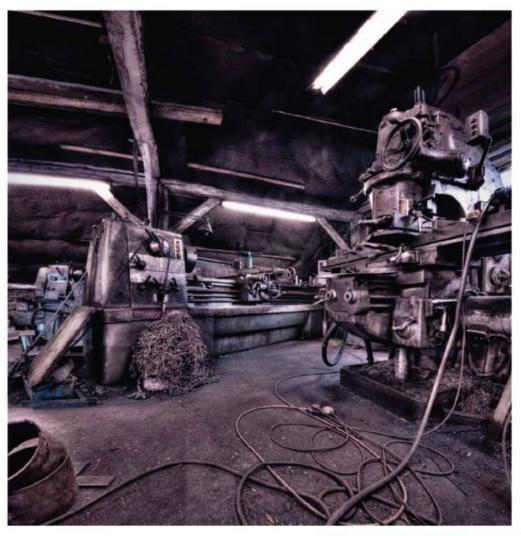












Aaron says interiors of churches, derelict buildings, tunnels and architectural scenes are the best subjects for this technique. 'Anywhere that has severe extremes in exposure will make great subjects,' he says. 'But it's ultimately down to personal preference. I tend to work on overcast days with soft light that allows detail in the skyline.'

Aaron stresses that while HDR and DRI techniques can produce great results, they are not a safety mechanism for perfect pictures. 'You must capture the correct exposures in-camera to start with,' he says. 'Brought up on film, I was a bit naïve initially and thought HDR/DRI techniques would solve all my problems. I would let the camera do all the work. I soon discovered it doesn't work like that. You need to get your first exposure spot on and take control of the midtones otherwise you'll end up with major burn-out in the highlights.'

Aaron stresses the importance of using a spirit level when shooting the sections and making sure the tripod, tripod head and camera are level. If you don't get it level in the beginning, it will be a disaster in the end.

'I never know how many separate images I'll require until I look through the viewfinder, evaluate the light and compose the scene,' says Aaron. 'But I guarantee I will never again be happy with shooting just one frame. There isn't a scene on earth that can be captured perfectly in one exposure.' AP

To see more of Aaron's pictures visit www. wix.com/aaronbennett27/aaron-bennettphotography or www.flickr.com/photos/ aaronbennett27. For details about Photomatix visit www.hdrsoft.com

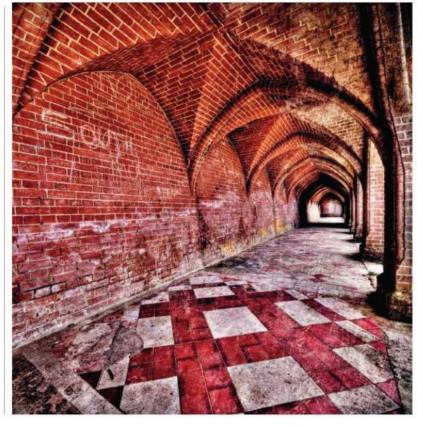
To do this he uses a tripod and a corded cable release, and sets his Nikon D300 to f/11 and a bracketed exposure mode (affecting shutter speeds, not f-stops). He says it's also essential when shooting multiple sections of a scene that you have one fixed point of focus and lock it. In 'Gate to Gate', for instance, Aaron focused on the top of the gate.

Using 'Gate to Gate' as an example, he then spot meters a reading from the wall, sets the shutter speed to match his aperture of f/11 and shoots the first section - in this case, the floor area. Moving the camera up to the middle section of the scene, which here includes the gate and window, he exposes twice. First is the exposure he used on the floor section, which guarantees the walls around the window area will match the other two sections. Next he spot meters the outside world to set his exposure for the extreme window light (still at f/11) and fires the trigger. Aaron then moves the camera up to the top section - the roof area in 'Gate to Gate' - for the final frames, returning to the original exposure used on the floor section.

When each section has been photographed successfully, Aaron processes the images in his HDR software and creates tone-mapped compressions of the bracketed images for each section. Finally, Aaron stitches each section together in Photoshop (see page 25).

Top: 'The Workshop'. Architectural scenes make good subjects for DRI images, says Aaron

Right: 'Remains of a Glamorised Past'



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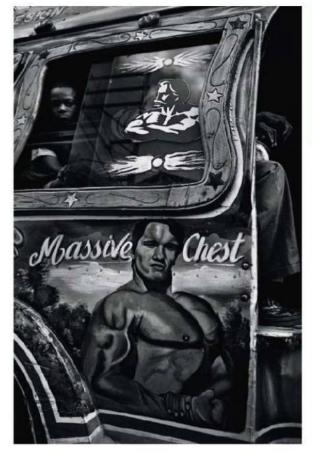


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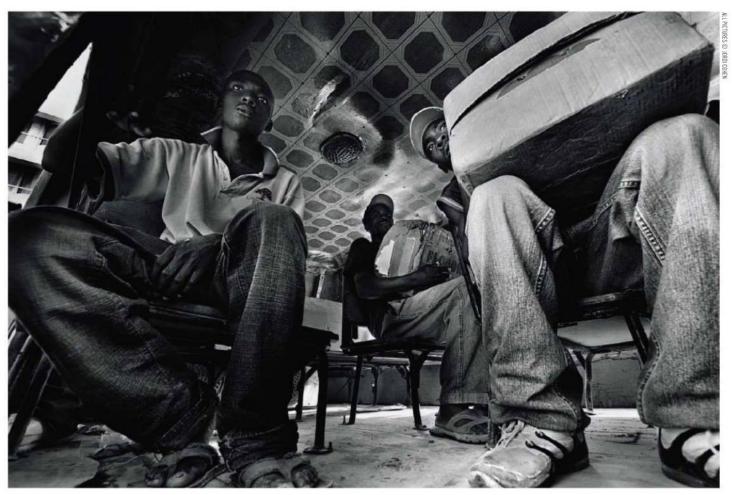
Maestro masterpieces

Spanish photographer wins the 2010-2011 EISA Maestro photo competition

JORDI Cohen from Spain has won the 2010-2011 European Imaging and Sound Association's Maestro competition with a series of photographs called 'Vivre le tap-tap'. The competition was open to photographers from 16 countries whose photo magazines are members of EISA. This year's theme was Transport, and Jordi beat all the other national winners, including Britain's Soula Zavacopoulos.

Second place goes to 44-year-old Hans Grevers from the Netherlands with his series entitled 'Viaie', while Roberto Caucino from Italy took third place.

The winners' photographs will be published in all 16 EISA-member photo magazines and the photographers will be invited to Berlin to the official EISA Awards ceremony this month.











Jordi Cohen Spain

Nikon D3 with 14-24mm and Canon EOS 5D with 16-35mm and 24-70mm lenses

JORDI Cohen, from Catalonia, has worked for more than 15 years in the health sector in Spain, Latin America and Africa. He is largely a self-taught photographer who is interested in taking social-documentary images. This project, called 'Vivre le tap-tap', was begun in 2006 after a visit to Haiti. 'There are hundreds of tap-taps flooding the streets of the capital city, and none of them are alike,' says Jordi. The tap-tap refers to the privately owned cabs that are publicly operated as a form of shared taxi throughout the country. The name tap-tap is believed to have derived from the sound made by passengers as they tap on the vehicle's metal body when they want to get off. Jordi wins €1,500 and the EISA Maestro 2010 trophy.



















Hans Grevers The Netherlands

Hasselblad X-Pan, Pentax ME, Nikon F801, F100 and FE with various lenses **HANS** Grevers, 44, titled his series on transport 'Viaje' after the Spanish word for 'trip'. 'If you want to travel, you need a means of transport', he says. 'In this case, people used old cars that were sometimes in working condition and sometimes not.' The majority of the pictures were taken in South American countries like Bolivia, Chile and Uruguay, over a period of ten years. 'With this series I wanted to express the sense of beauty I experienced during my travels, on roads that were often in a terrible condition,' he adds. Hans wins €1,000 and an EISA Maestro certificate.



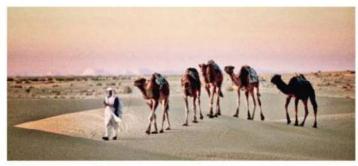












3rd Roberto Caucino Italy

Canon EOS 5D with 70-200mm lenses

ROBERTO Caucino, 39, is from Biella, near Turin. He is a professional photographer whose main photographic interests are landscape and reportage, especially in places where people face extreme conditions, such as in barren lands or at high altitude. He began investigating the survival techniques and philosophy of life of the people living in North Africa. However, he later developed and broadened the project to include the surrounding landscape. 'In order to survive the extreme conditions, plants and animals have an extraordinary ability to make the most of the few natural resources available,' says Roberto. This series of images is called 'Nothing Beyond -Messages From the Heart of the Desert'. Roberto wins €750 and an EISA Maestro certificate.











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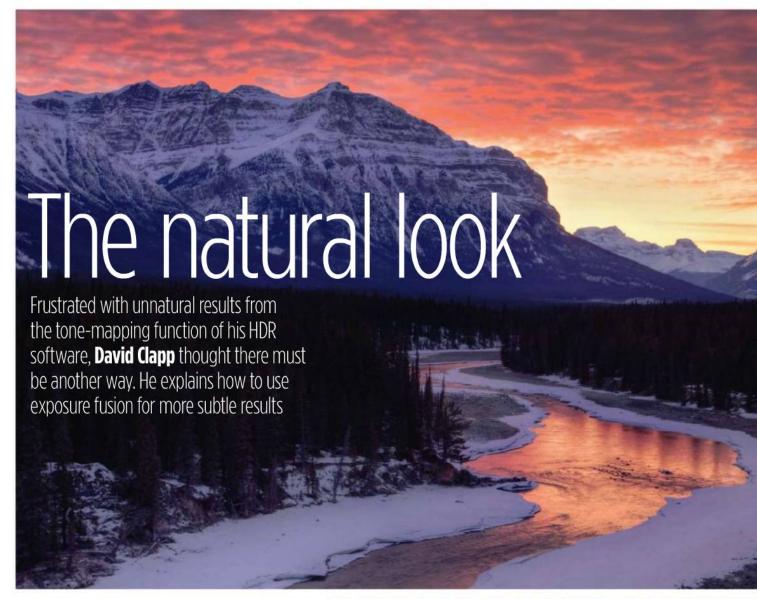


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HAVE you ever tried fusing exposures with software? Neither had I until recently. Am I talking about high dynamic range (HDR) software? Well, not exactly; it's more like a close cousin. For those who have experimented with combining exposures using software like Photomatix or PTGui, you may well have overlooked this option.

Exposure fusion is just what its name implies: the process of taking the well-exposed sections from a series of bracketed exposures of high-contrast scenes and combining them into one image. On a more technical level, it's assigning weight to an image's pixels according to luminosity, saturation and contrast. It then includes or restricts them from your final image based on these weights.

For me, combining exposures digitally was the reason I abandoned film and bought my original Canon EOS 5D in 2006. Until recently, I had been manually blending my exposures, which can be a slow and arduous task. The masking and selection–building process can be tricky, but the results can be unbelievably natural. This complexity is not for everyone, which

Top: An exposure fusion image shot at Whirlpool Point, British Columbia, Canada





PHOTOMATIX EF SLIDERS

EXPOSURE fusion (EF) offers several blending methods, but the best method is to choose the 'Adjust' option, which gives the greatest manipulation and yields the most satisfactory results using the following sliders: **Accentuation:** Adjusts the strength of local contrast enhancements. It's a bit like a contrast slider, but works by adjusting the contrast values in each image depending on where you place it.

Blending Point: This adds bias to the overexposed versus the underexposed images. Place the slider to the far right (+10) and the shadows image will have preference. Place the slider to the left (-10) and the highlights image will dominate

Shadows: Lifts the shadows to help balance out the image remarkably well, especially if the Blending Point favours the darker highlights image.

Colour Saturation: Best left on default setting of O as it's better to add saturation later in Photoshop. White Clip: Specifies how much of the highlights are clipped. Use this slider to help push the highlights to increase the contrast, but again this can be performed in editing software so is best left alone.

Black Clip: Specifies how much the shadows are clipped, and is a little unnecessary

Midtones Adjustment: This slider pushes the shadows and midtones together, reducing the overall contrast.

When trying to balance the images together, the most effective adjustments are the Midtones Adjustments and Blending Point sliders. This will cause larger shifts in the tonality and bias. Then adjusting the Accentuation and Shadows sliders help to tidy things up and balance the fusion effect further. Once a balance has been achieved. Process the image and open it in your preferred picture editor.

CAMERA SETTINGS AND WORKING **METHOD**

THE BEST and most effective way of capturing the images necessary for an exposure fusion is using the in-camera AEB function. When using any auto exposure bracketing (AEB) mode, the camera needs to be set up on a tripod, so choose a firm surface. Most cameras offer an AEB function of three images, one on either side of the initial camera metering - in other words, one above and below its assumption, (for example, +2EV, OEV, -2EV). Professional camera bodies like my Canon EOS-1Ds Mark III push this to the extremes. The camera is capable of shooting a maximum of seven images at 3 stops apart (which is excessive), but it can also reduce the AEB to just two exposures and that is useful for saving card space.

For some cameras with Live View, the situation gets even better. Set the camera to the timer at 2secs with mirror lock-up, engage Live View, press the shutter and the camera rattles through the entire AEB sequence on one button press. Using this method ensures your hands are always off the camera, but just as importantly the time between exposures is drastically reduced, which minimises movement between frames.

Use AEB mode for the following additional reasons:

- The camera sets the same colour balance/tint for all images captured in the AEB sequence. Manually capturing a range of exposures does not.
- Putting your hands on the camera and altering settings can move the tripod and cause image misalignment (although Photomatix does an admirable job of lining up all exposures it fuses).



PTGUI Exposure

THE POPULAR panorama program PTGui also has an exposure fusion trick up its sleeve: it can fuse sets of AEB sequences into a panorama. Simply load the sequence for each composition of the panorama and PTGui will do the rest. It is also possible to use the software for single AEB sequences just like Photomatix Pro, but its strength lies in the fused panorama, which can become highly complicated to match up.





SPOT THE DIFFERENCE

TAKE a look at these two images and examine the details. This marble construction is a perfect subject to show the effects of HDR (Details Enhancer) and exposure fusion in full effect. The HDR version pulls out a huge amount of fine detail from the marble, giving it a more intricate and crayon-like look. The exposure fusion image gives a more natural result, but looking around the image you can see it lacks the extra detail that the HDR image displays. Look at the wall carvings and paintings in particular.



is why many photographers still hold that graduated filter aloft or turn to HDR software.

During my initial attempts with HDR imagery, the result left its recognisable trademark: the 'squashed' look, with compressed tones left far too enhanced for my liking. The magic of light began to crumble as the distance between shadows and highlights became significantly interfered with, despite all my deft slider play to reduce it. Another by-product was 'crayon colouring'. My guest was for subtlety, but both the Photomatix Details Enhancer and Tone Mapping left me feeling negative about my pictures. Although sometimes pleasing, the digital render of HDR handed ownership of my image over to the computer, and it was far from the effect I originally visualised.

I need to feel that I am looking at a photograph, not a surreal representation of the scene. Actually, what I need is not HDR at all – it's exposure fusion. I had misconstrued the actual purpose of HDR entirely. HDR software is for enhancing detail; it isn't just about pushing images together – which is what I require from my work. If you are looking for 'the natural look', some software to fuse exposures together and retain reality, exposure fusion is the answer.

By combining a range of photographic exposures, EF is actually a method of creating what is effectively a low dynamic range image. Consider my shot of the Canadian Rockies on page 36. It was completed from three pictures that contain the entire range of light, from the glowing horizon to the dark forest shadows. No one image contains the entire light range, so the exposure fusion software analyses the content of each image and blends the images together, based on the luminosity and contrast values. This analysis is performed on a pixel-by-pixel basis, ignoring the camera's Exif data, which the HDR relies

upon. For adapted-lens enthusiasts like myself, this is also good news, as my adapters have no Exif chips, which confuses HDR software or forces an aperture to be input manually.

Fusing the images together leaves the smoother transition of dark to light intact. Conversely, HDR images work in a different way, by evening out the differences between the luminosities, which gives HDR its compressed look and exceptional increase in detail. This is the brilliance of exposure fusion, as it produces a preserved tonality and a realistic render, which makes it a side step and a true alternative to all those hours of exposure blending.

For details about Photomatix visit www.hdrsoft.com and for PTGui visit www.ptgui.com

STEP-BY-STEP **FUSION**

AFTER making sure the AEB sequence has captured the range of light, convert all the raw files to TIFFs and import them into Photomatix. Even though the Lightroom plug-in supplied can help smooth this import process, the software only transfers the images at 240dpi (which is being addressed in the new version 4) so it's better to use the Export function where the output size can be specified.



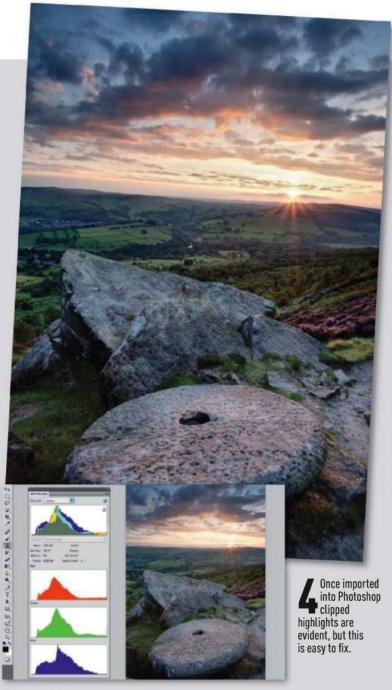
This shows the three images captured in the AEB sequence. The shadow and highlight detail has been preserved.

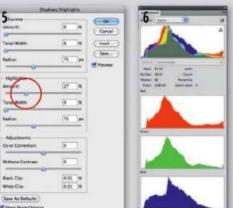


Once the images are selected, the software automatically aligns them to ensure a precise fusion and the zeroed sliders render a preserved histogram. However, the image looks a little flat.



Adjustments give the image greater depth and contrast, without pushing the histogram too far. Select Process once you are happy with the image.





A small amount of Highlights adjustments brings back detail in the clipped red and green channels.

Now the histogram is intact.

As with all image-editing software, additional work has to be done to the image to give it a final polish. In this case I duplicated the fused layer (Layers>Duplicate Layer) and then changed the layer blend mode to Soft Light. This layer was then hidden (Layer>Layer Mask> Hide All) and revealed subtly using a brush set to an Opacity of 30% and 0% Hardness.



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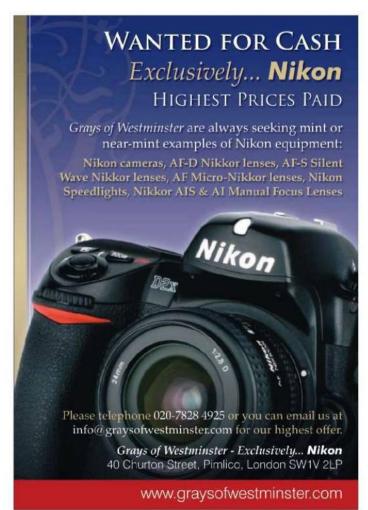
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A workshop

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AREAS COVERED INCLUDE:

Approaches to portraiture; Understanding light quality; Modifying light; Using a flash meter; Correct colour rendition; Editing specifics for portraits

COURSE ITINERARY

The morning session will be an interactive demonstration of typical lighting scenarios. In the afternoon you'll get to try the ideas explored in the morning session for yourself. Plus, plenty of time has been set aside at the end of the day for questions and further demonstrations

AFTER CARE After the course you will be sent a set of notes based on the actual content of the course on the day, so there's no need to worry about making your own notes!

SKILL LEVEL You'll need to be comfortable using your camera in manual mode and have a good grasp of basic photographic technique.

EQUIPMENT Any camera that allows you to set exposure and focus manually and is fitted with either a standard hotshoe (for Sony/Minolta models you will require an adapter) or a PC flash sync socket will be suitable for the workshop. A short telephoto or zoom lens that covers the medium telephoto range is desirable. All studio equipment will be provided for your use.

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APTestbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

The AP

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aim to discover any

shortcomings, as

Manfrotto 324RC2 lightduty grip ballhead £109.95



in ergonomics from the earlier 322RC2 model means that the handle is better shaped for gripping. Also, access to the friction control wheel, which is used to adjust the level of tension, is on the underside of the handle rather than on the top. The 324RC2 is a light-duty version of the 327RC2 (which costs

£169.95) and it weighs 0.43kg (around 15oz), making it 0.19kg lighter than the heavy-duty version. This weight difference is primarily due to the 324RC2 being made of technopolymer rather than magnesium.

I found that the 324RC2 light-duty grip ballhead coped well with a Canon EOS-1D Mark IV with 24-70mm f/2.8 lens, and Manfrotto states it can support a load of up to 3.5kg. The head is solid and locks firmly in position, yet it's quick to operate with precise, fluid movements possible. While £110 for a light-duty tripod head may seem expensive, the fact that it performs so handsomely makes it good value. Tim Coleman



Tamrac Evolution Messenger 4 bag £115

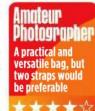
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TO OFFER something different from other bags, the main selling point with the Tamrac Evolution Messenger 4 is its removable 'shuttle' compartment to convert the bag into a briefcase. The foamed padded shuttle holds a DSLR body and two lenses, but once removed the bag can hold papers and files instead. In both instances there is a foam-padded compartment for most 15.6in laptops. Access is from the clipped and Velcrosecured front or, handily, from the zip on the top.

There is further flexibility as the Evolution 4 is compatible with the Tamrac Modular system, enabling optional lens holders to be added.

I would not add much additional weight, though, because - despite the padded back of the bag - a laptop, a camera and two lenses are a heavy load for a single strap.

There is much to like with this bag and it is well made. It also has a lot of compartments for both photography and business use, but those seeking a comfortable bag to carry the load mentioned here will find two straps better than one. Tim Coleman





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STAR STUDENT

Michael **Brewis**

ENROLLED ON:

Diploma in Digital Photography AGE: 46 **EQUIPMENT:**

Olympus E-620 DSLR; 14-42mm and 40-150mm lenses: Manfrotto 718B tripod



Student introduction

interested in photography?

Having been born and bred in the fantastically photogenic county of Northumberland, I think it was inevitable that I would want to take photographs. I've had an interest in photography since finding out about the influence early photographers had on Impressionist artists during my A-level art exams in the dim and distant 1980s.

This led to me buying a Zenith SLR soon after school and embarking on a photography evening course. The Zenith was very heavy, but I learned a lot. I then progressed to an Olympus OM-20 and spent many magical hours out and about taking photographs of Northumberland during the early 1980s. Then, the gift of a small digital compact camera three or four years ago rekindled my interest in photography.

Yes, I would like to enrol on the Foundation in Digital Photography

Yes I would like to enrol on the

about photography?

To me, photography is a great way of relaxing, particularly now that I am always looking for that special location or the best time of day for the lighting. Although I have had some of my images displayed in magazines, I do not aspire to become professional in any way. I just want to become better at a hobby I really enjoy.

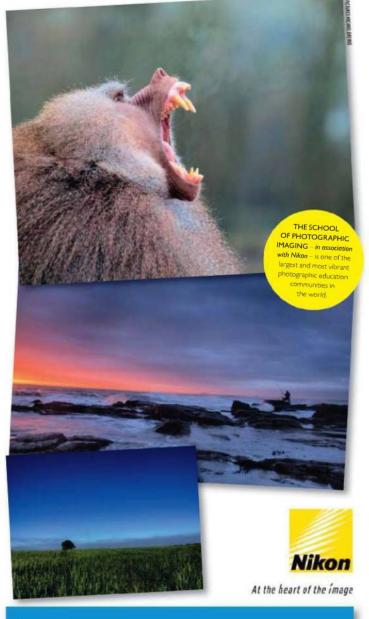
Why did you decide to enrol on the SPI Diploma in Digital Photography course? I enrolled on the Diploma course to gain a better understanding of the technical aspects of my own camera and its capabilities, so I can get the shots I want direct from the camera rather than tinkering with them at a later stage on my computer. The feedback I received from the first module was really helpful and has already challenged the way I feel about my shots to date and how I want to approach them in the future.

What is your proudest moment in photography?

To date, my proudest moment in photography is having a full-page image displayed in North East Life magazine. However, my main delight is having family or friends ask for a print of one of my photographs.

Where is your favourite location to take photographs?

Being a true Northumbrian, I consider myself very lucky to live on the doorstep of a fantastic coast, with wonderful castles, lots of history and limitless landscapes. My favourite location, though, is the coastal area around Cresswell and nearby Druridge Bay in Northumberland. The scenery is breathtaking and it's always virtually deserted - but don't tell everyone about this beautiful secret!



Summing up

WE SAY: Michael's images are not bad at all, but we think he should try to put more effort into photographing his subjects in the best possible light first time round and then doing just minor adjustments on the computer. While it is true that a great image can be improved, a bad area where more aggressive editing can be successful as it is easier to stray from reality with this philosophy to most of his landscapes (only deviating when he feels there is a good reason to

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Tim Coleman explains how to create a subtle high dynamic range image without dedicated HDR software. All you need is Layers

USING a top-quality camera is no guarantee that you will capture the whole dynamic range of a scene, especially on a sunny day with strong highlights and deep shadows. This is why high dynamic range (HDR) photography became popular in the first place. It's not designed to make a poor

photograph a good one, but to combine the best elements of several images to give the whole dynamic range in one final picture.

There are numerous specialist HDR software packages on the market (see page 59) and they will pretty much do the post-processing work for you on a series

LAYER MASKS STEP-BY-STEP

BY USING layer masks I aim to achieve a subtle HDR effect. I do not want any hard edges, and while shadows need detail I do not want the overall image to be flat and full of midtones. In the example image here, I have used the image metered for shadows for the entire bottom half of the picture. Another option is to selectively brush areas rather than the whole foreground. By doing this, I could highlight a particular tree and bring it through the mask more than the rest.

Open the two images that you wish to combine and either click and drag one onto the other while holding down Shift, or copy one onto the other by selecting the first image (Ctrl/Cmd+A), copying it (Ctrl/Cmd+C) and then pasting it onto the other image (Ctrl/Cmd+V).



→ With the top layer selected, create a layer mask by clicking on the appropriate icon on the bottom of the Layers palette. A white rectangle will then appear next to the layer image thumbnail. Before you paint over the layer to reveal the other, make sure that black is set as the foreground colour at the bottom of the tools palette by clicking on the double-headed arrow.

The areas that have been painted will now appear Ublack in the white layer mask box. If you make a mistake, switch the foreground colour to white using the double-headed arrow and paint the layer back in. Click on the eye icon to hide the bottom layer and reveal what has been painted over.







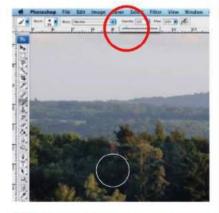


aligned, click on the top layer and reduce Opacity to 50%. Any slight variations such as tripod movement can be adjusted by moving the image with the direction keys until they are aligned. Then return Opacity to 100%. Photoshop CS4/5 users can employ their software's Auto Align feature by selecting all the layers in the Layers palette and choosing Edit>Auto Align Layers with the Auto option selected.

Select the Brush tool and use this to paint over the top layer image where the bottom layer needs to come through. Here the trees are too dark in the top layer image so I painted over them to reveal the lower layer image. With a Brush Opacity of 100%, the layer will come straight through, so it is best to build up the effect by selecting a lower Opacity of around 5-10%.









of bracketed images. However, it is possible to produce an image with increased dynamic range using any image-editing software with Layers - and for this article I have used Adobe Photoshop. The benefit of using a software package with Layers instead of HDR software is that you have significantly more creative control over the entire image. This means you can give slightly more detail in certain shadows and highlights, both individually and collectively. As a result, you can achieve much more subtle and realistic effects. However, patience is required with this level of control as some of the techniques can be time-consuming.

SHOOTING

There are a couple of key rules that apply when shooting an HDR image, whether using specialist software or general imageediting software such as Adobe Photoshop or Elements. First, it is essential to use a tripod. Most specialist software boasts image-alignment-type features, but if you can use a tripod in the first instance, then do so. I view these alignment features as an emergency backup for when you are facing a wide-dynamic-range subject and don't have a tripod. It is still worth using the alignment feature, though, as when images are layered - even those taken using a tripod - there can be a minute differentiation of the pixels. The alignment feature will match the pixels.

The second rule is to shoot multiple images, typically three to five, and to bracket between ±2EV (see AP explains... HDR: How much is enough on pages 49-52). These shots can then be combined to create a single HDR image.

Another approach is to shoot a single image in raw format, which can then be adjusted to create two different versions: one with the brightness adjusted for the highlights and another to bring out the shadows. Some software packages automatically create a 'pseudo' HDR image from one raw file, but this should only be used as a fall-back option.

LAYER MASKS

While many photographers use five bracketed images with dedicated software, working with five layers manually would be a huge headache. In fact, merging just two shots is acceptable and the simplest method. With a landscape, this would typically mean taking one exposure for the sky and the other for the foreground. Spot metering for the highlights (with a little overexposure) is the best shooting method to ensure that details are not lost.

Merging two shots and then using the Eraser to remove the top layer is a simple method. However, merging two shots using layer masks is more forgiving. A layer mask is applied to the top layer and then, by using the Paintbrush, it is possible to remove areas of the top layer to show the layer beneath. The great thing about using a mask, rather than just adding two layers to an image and then erasing one of them, is that the process is reversible. AP





ER BLENDING

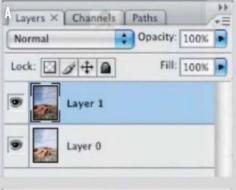
THIS method uses Photoshop's 'Layer Blend If' facility in the Layer Style panel to combine two images, depending upon their brightness. The 'Blend If' control allows you to specify which tones in the top image should be blended with the ones in the layer below. The key is to be subtle and lighten the shadows a little without losing too much contrast or creating large areas of uniform tone.

After opening the two images, copy the darker shot onto the lighter one to create a new layer (see A), as in Step 1 of the layer mask method. If necessary, align the images as in Step 2 of the same method. Double-click on the top layer in the Layers palette to bring up the Layer Style control panel (see B). At the bottom of the panel there are two black-to-white gradation bars that can be used to set the tones to be used from the upper and lower layers to create the final image.

Make sure that the Gray option is showing in the 'Blend If' drop-down box. Then, hold the Alt key while selecting the black (left) arrow beneath the top bar and drag it towards the white end while looking at the image. As the arrow moves, the lighter image in the lower layer will begin to show through in the darker areas of the top layer. Move the arrow until you have the right blend and hit OK (see C). A value of 50 was sufficient with this image, as I just wanted to add detail to the dark holes in the rock. Other images may need a higher value.



To see which areas have been blended from the lower layer, click on the eye icon in the Layers palette next to the top layer (see D). Once you are happy, flatten the image, and if necessary crop it to remove any missing sections following the alignment in Step 1. Finally, save the image (File>Save as).











When you're travelling light, it's often your cumbersome old tripod that gets sacrificed back at base in the name of portability and comfort.

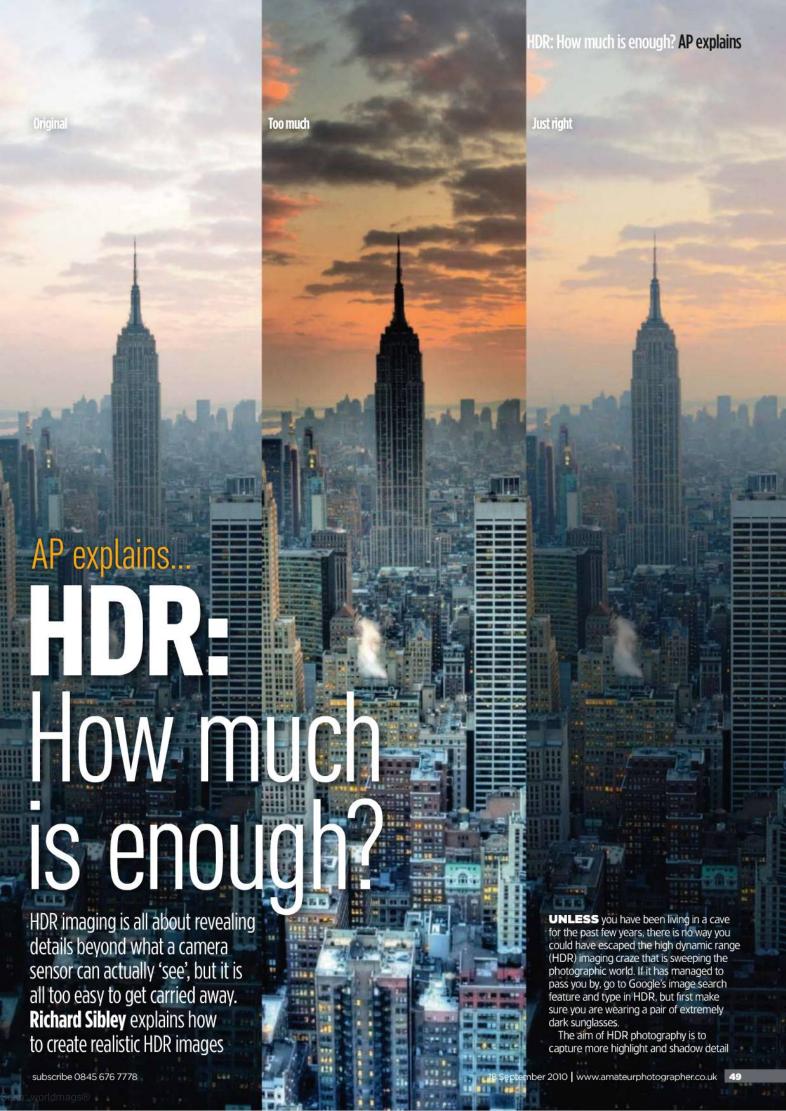
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than could possibly be recorded on a digital camera sensor in a single shot. This allows images to more closely match what our eyes can see. HDR images are usually produced by taking multiple exposures of the same scene and then merging the resulting pictures together. However, as the software has developed the technique has been abused, with many people using it to create highly saturated images with a high level of edge contrast. The resulting pictures often look like something out of a comic book rather than HDR photographs. Of course, there is a time and a place for the more illustrative images, but here at AP we believe that HDR images should maintain a sense of realism.

WHAT IS WRONG WITH MOST HDR IMAGES?

The vast majority of HDR images are instantly recognisable as they have a low

level of overall contrast, but a high level of micro-contrast. Most of the tones are therefore midtones, but the microcontrast makes any edges heavily defined, which causes the images to have a drawn, illustrative effect. A number of people combine the effect with an increase in saturation, so the final image looks completely unrealistic.

These over-the-top HDR images are usually created using HDR software that has the facility to alter the micro-contrast, as well as compress the tonal range. The key to producing a realistic HDR photograph is to keep the use of this micro-contrast and tone smoothing in check while concentrating on blending the different images and compressing the tonal range subtly.

WHAT YOUR EYE CAN SEE

The human eye has a far greater dynamic range than the sensor of a digital camera.

The exact range depends on an individual's evesight, but it can be as much as 24EV, which is almost double the 11EV or 12EV dynamic range common among digital imaging sensors. Part of the reason for this is that the pupil of an eye acts like a constantly adjusting aperture, opening wider to let in more light when looking at a dark scene, and closing so as not to damage the eye when viewing a particularly bright scene. If you are in a forest on a bright day, you will be able to see the forest floor and, if you look up, the detail in the sky. However, the restricted dynamic range of a camera generally means that any image of this scene will result in either a completely burnt-out sky but with well-exposed trees, or a detailed sky and very dark trees. By creating an HDR image, the aim is to produce a single picture that contains both highlight and shadow details, to match what our eyes can see.

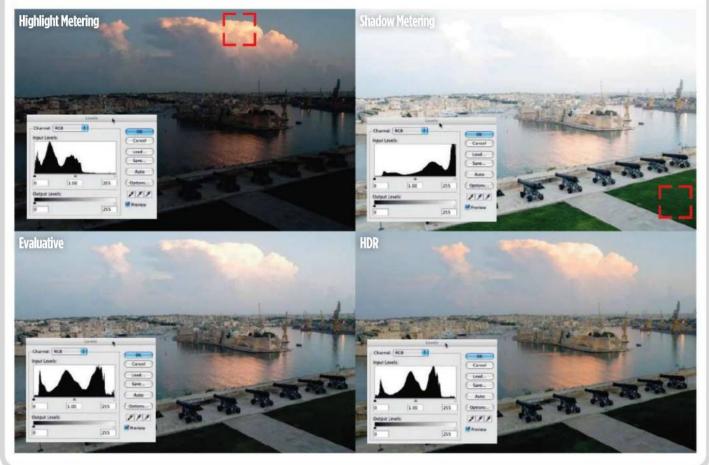
METERING FOR HDR

THE IMAGE below is a good example of when HDR can be used to bring out subtle detail in an image. Left to its own devices, the evaluative metering produces an exposure that has a large blown-out highlight in the cloud in the sky. This is noticeable by the peak on the right-hand side of the histogram. To make sure that this highlight was preserved, I set the camera to spot metering and took a reading from the brightest point on the cloud. This has produced a darker image, but has removed the highlight peak in the histogram.

The next step is to bring out more detail in the shadow areas. Looking at the

original exposure it is clear that the darkest area of interest is the grass in the foreground. Again, I set the camera to spot metering and exposed for this area. This time the image is a lot brighter, producing burnt-out highlight areas, but with much more detail in the grass.

These two spot metered images were then combined with an evaluative metered image to produce the final HDR version. Although the final HDR image is similar to the evaluative metered image, it has more detail in the highlight area in the cloud. The grass is also slightly brighter and has increased colour saturation



CAPTURE THE IMAGES

Creating a good HDR image begins with having a good set of pictures to work with, which means having a series of shots that provide the final HDR image with a full range of tones. To achieve this, it is vital to have one exposure where there are no large burnt-out highlights, and another where there are no large completely black shadow areas. This allows you to create a final image that shows detail in both these areas, which, unless you have a low-contrast scene, is not possible with the dynamic range of a digital camera.

Most digital cameras have the ability to shoot bracketed exposures of at least ±2EV for three shots, with many capable of bracketing for an even greater range than this. However, in all but the most highcontrast lighting situations, three exposures set to -2EV, O and +2EV should be enough to capture sufficient detail in both the highlights and shadows

SPOT METERING

Scenes with a high level of contrast are when HDR becomes most useful. However, such scenes may require manual exposure metering to achieve the best results. To do this, set your camera to aperture priority and spot metering mode and take a reading from the brightest point in the image. The camera will meter the exposure of this point to produce a mid-grey tone. A highlight area that is as dark as a midtone isn't actually necessary, though, because all that is required is that the area shows some detail.

By paying close attention to the camera's histogram, the exposure can be brightened to produce highlights while still making sure there are no burnt-out areas. Many cameras also have a highlight and shadow warning feature, which can be found in the image playback menu. Switching this on will help, as it highlights areas that are completely white or black. Remember that if you have the sun in the scene, you are never going to be able to underexpose the image enough to produce detail in this area. Instead, point the camera at another bright area of sky. Once you have finished metering, write down (or remember) the exposure time.

Repeat the spot metering procedure for the shadows. Again, you will still want some black in your final image, but for now create an exposure to reveal as much detail in the shadow areas as possible. To do this, take a spot meter reading from the darkest point in the image. Then use the histogram again to fine-tune the exposure, by decreasing it to produce some black points. Remember the length of the final shadow exposure time.

Often, the highlight and shadow photographs alone are enough to produce an HDR image, but it is always better to have another exposure that is roughly in the middle of these two images. For this, either set another exposure that is halfway between the highlight and shadow exposures, or set the camera to its evaluative metering mode, which is often enough.

Now, with the camera mounted on a tripod, set the camera to manual and take your highlight, shadow and midtone exposures.

HOW MANY IMAGES?

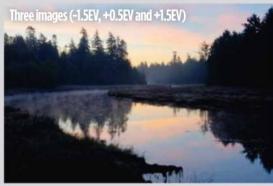




MANY photographers who use HDR assume that the more images you have, the better the final image will be. However, to produce a good image you don't usually require many photographs. In fact, using more images can hinder HDR creation.

The more images you shoot, the more storage space they take up on both your memory card and computer hard drive. Also, the more images you have, the longer takes for the software and computer to process the files.







How many pictures you need to produce a good HDR image depends on the scene you are photographing and the final effect you hope to achieve. However, in most cases three images – and sometimes even two - will suffice. The key to making sure you have the appropriate number of images will depend on the contrast in the scene. In a high-contrast scene you may need more images to make sure all the tones blend successfully together. In a low-contrast scene a general exposure and then a slightly darker or lighter one may be all that is required to add detail to these areas.

For this scene I have taken nine images, each one 0.5EV apart, covering a 5EV range from -2EV to +2EV (see above). In the first picture I used just the -1.5EV and +1.5EV images, while in the second I used images taken at -1.5EV, +0.5EV and +1.5EV. In the bottom picture I used all nine images

I was able to successfully create an HDR image using all three combinations, but the picture with just the two images shows the least detail. There is too much of a jump in the exposures and this has resulted in a slight banding in the sky as well as a lack of detail in the foreground. The image is also quite noisy, even after noise reduction has been applied.

At the other extreme, using all nine exposures produced a good result, with more detail in the foreground of the image and smoother graduations in the sky. The level of noise is also slightly reduced. However, it took up a lot more time to process the images.

Finally, the image using three exposures is very similar to the image with nine exposures. There is a good level of detail available in both the highlight and shadows, but the image is a little noisier and could do with some noise reduction.

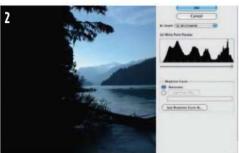
The key to creating the HDR image with just three photographs was picking suitable exposures to begin with. I chose the -1.5EV image as it had a lot of detail and colour in the sky, but wasn't the darkest image. I used the +1.5EV image because it provided bright detail in foliage, but still retained some of the darkest parts of the picture. The advantage of using the +1.5EV over the +2EV image is that it has fewer blown-out highlight areas in the sky. Finally, the +0.5EV image was chosen because it is the brightest image where there is still colour in the sky.

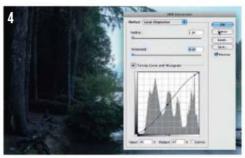
HDR IN OTOSHOP CS2-CS4

HDR IMAGE creation was introduced to Adobe Photoshop in CS2. It is aimed primarily at photographers, and despite its simplicity it produces realistic-looking HDR images. As with all other imageediting processes there are no set rules, as the amount of editing will depend on the scene in question. However, here is a basic guide to creating HDR images in Adobe Photoshop CS2-4

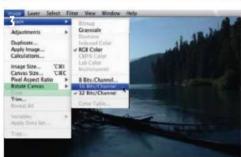
- In Adobe Bridge, highlight the images you wish to use and then select Tools>Photoshop>Merge to HDR.
- In the Merge to HDR box, move the white point so there are as few burnt-out white areas as possible.
- The image will open in Photoshop as a 32-bit file. To edit the image, convert it to 16-bit by selecting Image>Mode> 16 Bits/Channel. Photoshop will ask you how to convert your image. Select Local Adaptation from the drop-down menu.
- When you begin editing, add some contrast to the image by setting the white and black points of the curve. You may also wish to add a slight S shape to further increase contrast and boost midtones.
- Now you will need to experiment with the Radius and Threshold sliders to adjust the amount of local contrast. The Radius slider adjusts the size of the areas affected by brightening, while the Threshold is the difference in value of two adjacent pixels that will be affected by the brightening. Try to use these sliders sparingly for best effects as they can introduce halos and other artefacts to edges in the image.

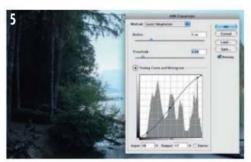














PHOTOSHOP ELEMENTS 8 AND PHOTOSHOP CS5

HIGH dynamic range images can be created in Adobe Photoshop Elements by selecting Photomerge>Exposure in the Edit - Guided module. For realistic results, the Automatic Smart Blending feature is the best option. Simply use the highlight and shadow sliders to adjust the level of contrast and detail, and then tweak the colour saturation.

Photoshop CS5 has a redesigned HDR module that is accessed be selecting Merge to HDR Pro. The options are more extensive than the previous Merge to HDR feature, particularly the local adaptation options. As when using Photomatix, try to keep any local contrast adaptations to a minimum to avoid producing images that look more like comic-book illustrations.

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ASKAP

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ROLLEI BATTERY PROBLEM

With reference to Jeremy Burbidge's query regarding his Rolleiflex 3003 (Ask AP, AP 21 August), having had a Rolleiflex 3003 for a number of years, I have found problems with charging the battery packs, too. The standard trickle charger, as supplied with the camera, has no charge light and so it is not possible to check whether the battery is charging or not. The fast charger that I subsequently acquired was available as an accessory at the time. It has one green lamp to show slow charge and one red lamp to show fast charge, which then reverts to trickle charge and the green lamp. These lamps form part of the resistive circuitry of the charger.

Apart from the obvious possibility that the cells in the pack have lost their ability to hold a charge and should be replaced, I have found that oxidisation or pitting of the contacts is a problem. I regularly have to clean the contacts on the camera and the battery packs by gently brushing them with a fibreglass pencil (available from Halfords, among other places). The contact areas are so small that they pit and oxidise very quickly. John Wild, Editor, Club Rollei User magazine



NIKON LENS FIT

I have a Nikkor 50mm f/2 lens that I used to use on my Nikon F3, and later on my Nikon D60. I now have a Nikon D5000. Will the lens work on this body, too? **Kenneth Stewart**

You don't say which particular type of Nikkor 50mm f/2 you have, but I'll assume it's a manual-focus non-CPU model given that you used it with your Nikon F3. These types of lenses will fit on the D5000, but because they lack the electronic linkages used by DSLRs these days to communicate with lenses, you won't get any exposure metering. Exposure metering



with older lenses is only available on DSLRs a little further up the Nikon line, such as the D300. You'll be able to take pictures well enough, but you'll just have to guess at the exposure settings (a good exercise to do, anyway), then review the histogram after each shot and make adjustments if necessary. The 1.5x lens multiplication factor of your Nikon D5000 means your 50mm f/2 will have the same angle of view as a 75mm f/2, making it a great portrait lens. **Ian Farrell**

IN-CAMERA EDITING

I have two Canon SLRs, one film and one digital, as well as a Rollei 101 digital compact camera. I can crop and trim images using the Rollei camera and save them as new images - a feature I find very useful as I do not own a computer - but I cannot do the same with my Canon EOS 400D. A friend suggested I take the memory card from the Canon DSLR and put it in the Rollei compact camera to crop the images, then return it to the Canon, but the two cameras take different memory cards (the Rollei uses SD, while the Canon uses CF). Should I buy a newer Canon that takes SD cards to enable me to swap images between cameras or is there an inexpensive piece of gear that will let me crop images and

ASK

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswersd ipcmedia.com or by post to: Ask AP, Amateur **Photographer** Magazine, IPC Media, Blue Fin Building. 110 Southwark Street, London SE1 OSU.

save them without buying a new camera or computer? **Keith Hughes**

This is a tricky one, Keith. Although your friend's suggestion is sound in theory, in practice there is no way to know for sure if the Rollei would accept the Canon images without trying it. Attempting the same thing with a pair of Nikon and Fujifilm cameras that I have on my desk at the moment, I can browse images from each but not use any of the Nikon's built-in editing facilities, including the crop function.

Some DSLRs do boast in-camera editing, and the ability to crop images, but for some reason Canon is not a keen adopter of this technology. The feature is found on Nikon and Pentax cameras, though.

One option available to you might be to buy an inkjet printer that shows images on its built-in screen and lets your crop them before printing. A spokesperson from Epson says, 'Our Stylus Photo PX710W and Stylus Photo PX810FW, and the recently announced Stylus Photo PX720WD and Stylus Photo PX820FWD, all let you crop and edit photos on their LCD screen direct from memory cards.' Ian Farrell

RAISING YOUR PROFILE

I'm a young photographer based in Shropshire specialising in landscapes and moving slowly into the world of wedding photography. I have recently become unemployed, and to me this has become an ideal opportunity to try to turn my passion for photography into a profession. Could you offer any help and guidance to try to raise my profile as a photographer? I have a stock of landscape images that I'm eager to get published in the hope that this will promote my work and help to create a steady income from doing what I love. **Edd Fury**

People have written entire books on this topic, and unfortunately I'm limited by space in the advice I can give you here. However, it's a good idea to have two options when you are starting out in photography, in your case weddings and landscapes. Try marketing yourself separately with these two specialisms, as clients tend to want to hire a 'wedding' or a 'landscape' photographer, not a jack of all trades.

Landscape photography is hard to make a living from on its own, although it is a good supplementary earner. Your clients could include nature, outdoor, wildlife, travel and photography magazines, as well as book publishers in these areas. Get a copy of the Freelance Photographer's Market Handbook (visit www.thebfp.com) for a list of contacts



FROM THE AP FORUM

Lens choice

PMW21 asks I've come to the stage where I feel like I've outgrown the standard 18-55mm kit lens that came with my Nikon D40. I often find myself at the 18mm end and wanting to go wider, so I had thought about the Sigma 10-20mm f/3.5 or the older 10-20mm f/4-5.6. I could possibly stretch to the additional expense of the Nikon 10-24mm f/3.5-4.5 if it is worth it. I would then buy a Nikon 35mm f/1.8 to fill the gap from 20-55mm. However, I'm confused about which wideangle zoom to get, so any suggestions?

Norman replies I've seen these lenses tested. The result was that there is little to fault the Nikon on, but Sigma gives good results, too. The Sigma 10-20mm f/3.5 gave the best results of the six lenses on test, but not by much. The older Sigma 10-20mm f/4-5.6 got the recommendation because of value

Spangler replies The Sigma 10-20mm f/4-5.6 is excellent value for money and of robust construction. It was the first lens I bought when I bought a DSLR and it is certainly well used and well loved.

Tickhiller replies | agree that the Sigma f/4-5.6 is a lovely lens, which I always take with me if there are any wide shots to be taken. They are plentiful as second-hand models, but be careful on eBay because there are some silly prices about.

and get busy sending them stuff.

Setting up as a wedding photographer takes a lot of organisation, and you must become a marketeer, administrator, salesman and businessman, as well as a photographer, in order for your enterprise to succeed. It's worth it, though, as the results can be rewarding and lucrative. It's vital that you charge the right amount of money, and don't give away photographs on a disc because selling albums and framed prints is your bread and butter! I cannot recommend highly enough the wedding photography courses run by Annabel Williams (visit www. annabelwilliams.com) in the Lake District. Enrolling on one is money well invested. Other excellent courses to look for are run by people like Brett Harkness (visit www. brettharknessphotography.com) and Damien Lovegrove (visit www.lovegroveconsulting. com). Good luck! Ian Farrell

How to read a histogram

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For most of us, the first thing we do after taking a picture is to look at the screen on the back. It's almost a reflex action! So what are we looking for? If it's to judge exposure, then we might not be getting the full story if we are looking only at the image.

Judging brightness from camera LCD screens is difficult because it is affected so much by surrounding ambient light: in bright sunshine everything will look dark, while at night images appear too bright. This can trick you into applying exposure compensation when it is not needed. The solution is to look at a histogram display as well as the image itself.

Most cameras can display a histogram, and you may have already seen one if you use imageediting software. This is a graphical representation of the distribution of brightness levels throughout the image: on the x-axis we have deep black on the far left, with bright white on the far right with intermediate brightness between. On the y-axis is the number of pixels in the image that are that particular shade.

The way various brightness levels are distributed across the histogram can tell you a lot about the image you've just captured, particularly whether it has been correctly exposed or not. For a scene of average brightness (containing a solid black and white with a range of tones between) you should expect to see a histogram spread evenly throughout the range. If the tones are predominantly to the right with information pouring off the top of the graph, then you've overexposed it, while if they are skewed over to the left and leaking off the left-hand end then you've underexposed it. This is much more accurate than just estimating from the back of your DSLR.

A word of caution, though the above example is only true for 'average' scenes. If you are photographing a snowman in a snowstorm (an image comprising very light tones), you should expect the histogram to be bunched over to the right. Similarly, shooting a black cat in a coal cellar (dark tones) should give you a histogram biased to the left-hand end. Ian Farrell

In next week's AP

On sale Tuesday 21 September

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ON TEST



FAST TELEPHOTO ZOOMS

Geoffrey Crawley tests the Canon 70-200mm f/2.8L IS II USM and Sigma's 70-200mm f/2.8 EX DG Macro HSM II

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AP buyers' guide to...

HDR software

There are lots of software options available for creating the high dynamic range effect. Tim Coleman takes a look at some of the best



DYNAMIC PHOTO

\$55 (around £36) www.mediachance.com

FEATURES

- Windows platform
- Auto alignment
- Batch processing
- Raw and JPEG compatible
- Pseudo-HDR on a single 8-bit source
- Colour correction using Kelvin parameters
- Colour match
- Browser support for raw files

Dynamic Photo HDR 4 is recommended for Windows users only. Although the interface is easily navigated, I would like to see a zoom function in the image viewer. Upon entering the tone-mapping section, a useful quick guide pop-up explains all the functions. There are numerous presets for various effects that can be initiated through tick boxes, including high-impact HDR (ultra-contrast) through to more subtle effects (human eye), Kelvin adjustments, and a 3D filter for sky and skin. The usual sliders are present to manually adjust and fine-tune the end results. This software will suit those looking for a good choice of HDR effects with minimal knowledge to achieve these results.



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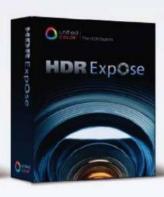
\$79 (around £51)

www.hdrdarkroom.com

FEATURES

- Mac and Windows platforms.
- JPEG/BMP/TIFF and Camera Raw compatible
- Pseudo' HDR from single 8-bit raw file
- Auto alignment
- Batch processing
- Camera Raw file converter to JPEG

HDR Darkroom is a relative newcomer in this group, being released in November 2009. This software is very easy to navigate and use, with the emphasis on the two local tone-mapping technologies -Local Tone Balancer and Local Tone Enhancer - to achieve photo-realistic results. The local engine is fast and processes large files quickly, which is very useful for HDR photography and even more so for batch processing. There are fewer manual functions in this software than others in the group and no option to use it as a plug-in. Instead, it relies on the sophisticated set parameters to do the work for you, and the results are excellent



UNIFIED COLOR

\$149.99 (around £98) www.unifiedcolor.com

FEATURES

- Mac and Windows platforms
- 32-bit editing
- Plug-in for Adobe Photoshop Lightroom and Apple Aperture
- 32 Float (32-bit) Photoshop plug-in (\$79/ around £51 until 30 September 2010, then \$99.99/around £65)
- TIFF, JPEG and raw compatible
- Auto alignment
- Resize, rotate, crop
- HDR brightness histogram
- In-built tutorials

Unified Color HDR Expose replaces PhotoStudio 2 and this is the most expensive software package in this group. The majority of the features in Photomatix Pro are present. For the extra cost there is a wide array of viewing, adjustment and manualcontrol tools in the interface, although many would prefer to use these tools in editing software such as Photoshop Elements. The extra tools also make it a little harder to navigate. This software should appeal to those without any other editing software.



PHOTOMATIX

Photomatix Pro (\$99/around £64), with Photoshop plug-in (\$119/ around £77), Photomatix Light (\$39/around £25)

Website: www.hdrsoft.com

PRO FEATURES

- Adobe Lightroom plug-in
- Option for Photoshop plug-in
- Batch processing
- Pseudo-HDR image from single raw file
- Preview and Loupe to get a crop at 100% resolution
- Histogram
- Crop, Resize and Rotate

LIGHT FEATURES

- Mac and Windows platform
- Auto alignment
- JPEG, TIFF, PSD and raw file processing
- Save as JPEG or 16-bit TIFF
- In-built tutorial

We gave Photomatix Pro five stars when it was reviewed in AP 7 February 2009. Photomatix Light was released in December 2009. Both are easy to use and navigate. There are handy tutorials included, although the Light version is only available with an internet connection. Exposure Fusion and Details Enhancer Tone Mapping are the two processing methods offering natural or surreal effects. There are enough extras to justify the expense of the Pro rather than the Light version, with the most noticeable differences in the interface being the viewer with histogram, batch processing, pseudo HDR, and options to reduce noise, chromatic aberration and ghosting artefacts. Files can be saved as TIFF/JPEG in both versions. Photomatix Light should be ideal for those desiring easy-to-use HDR software with plenty of auto settings. Pro has a plug-in for Lightroom included in the price, and if purchased at the same time the Photoshop plug-in is \$20 extra. It is easy to see why this is the most popular HDR software on the market.

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HOW MUCH DO THEY COST?

Most sales of the classic Minox models take place nowadays either at camera fairs or on eBay. A silverfinish Minox B has recently sold for as little as £26 (with the comment, 'Not sure if it is working') and as much as £150 for a mint example with case, display case and chain. A Minox C will cost £40-£120. Minox AllI and IIIS cameras seem to be fetching £125-£150 in good order with case, while earlier All cameras cost rather more. Genuine Riga Minox cameras sell for £550-£1,500, but be very cautious of eBay pages, usually from Latvia, offering Riga Minox cameras at 'Buy It Now' for much less.



The Photographic Collectors' Club of Great Britain holds regional meetings, runs a quarterly postal auction and publishes magazines full of classic camera and historical information. Visit www.pccgb. com for more details and to download a membership form or call 01920 821 611 (but not to ask for valuations on cameras).



Riga Minox and Minox A

In the beginning: the original Riga Minox (top) with the Minox A, type 2, or All



Minox



WALTER Zapp, born in Latvia in 1905, was one of photography's true originals. He had a Latvian mother and a German father, and died in 2003 in Binningen, Switzerland, at the age of 98. When the First World War convulsed Europe, Tsarist Russia, of whose empire Latvia was part, regarded the Zapps as aliens and sent them to Siberia. When they returned in 1918, Latvia was newly independent. In 1921, Walter became apprenticed to Walter Lemberg, an art photographer in Tallin, Estonia. As well as learning photography, he educated himself in physics, geometry and technical drawing. By the age of 20, he had patented his first invention, a photographic paper cutter.

Through the photographer Nikki Nylander, Walter met the German businessman and photography enthusiast Richard Jürgens, who agreed to finance Zapp's idea of a tiny camera in return for 50 per cent of any profits. Nylander came up with the name 'Minox', Zapp made a wooden prototype, Agfa and others rejected his ideas and, in 1935, Zapp talked to the Latvian state-owned radio and electrical firm Valsts Electro-Techniska (VEF). In 1936 a contract was signed and production of the Riga Minox began in 1938.

THE RIGA MINOX

The Riga Minox was an engineering triumph. Capable of shooting 50 high-quality

Various Minox

Above left to right: The Riga Minox; the Model A, type 3, or All!; the AllIS; the Minox B in silver finish; the Minox B in black finish; the Minox C (raised rim); the Minox C in black with red LED readout; Minox BL in silver finish; Minox BL in black finish; Minox LX in silver finish; Minox LX in black finish. Left: Silver Minox C with red LED

exposures on a cassette of film 8.73mm wide (originally made by splitting 35mm film into four strips), the Riga Minox was just 80x27x16mm in size. The stainless-steel body was rugged, and the push-pull action of opening and closing the two sections of the camera both protected the lens and shutter, and transported the film and cocked the shutter. It had shutter speeds from 1/2-1/1000sec and a three-element uncoated f/3.5 Minostigmat lens. Some 17,000 Riga Minox cameras were made before the Second World War.

In 1940, the Soviet Union occupied Latvia, and the 5,000 or so Riga Minox cameras

WATCH

Check that the shutter fires on all speeds. that the push-pull winding action turns the film transport and that the focus scale turns.

In later models with batteries

Make sure that nobody has left a battery in it to corrode and damage the camera. Check with the Small **Battery Company** (www.smallbattery. company.org.uk or call 0208 871 3730) whether the company can supply a current battery for the model you plan to buy.

Film

Minox film is difficult to obtain in the UK. but it can be readily bought via mail order from Foto-Impex in Berlin and other German dealers. Visit Foto-Impex at www. fotoimpex.de, email info@fotoimpex. de or call 0049 30 285 99081 to talk to English-speaking staff.

YOU



A Yashica Atoron, one of the few non-Minox sub-miniatures that takes Minox film



Left to right: Minox AIIIS with case and instructions, with Minox AIII below and a Riga Minox below that; Minox B, silver, with case and instructions, with black Minox B below; A black Minox C in display case, with the exposure meter for Minox A below it, a silver Minox C fitted with the ME2 electronic flash below that and a Minox LX with 8x11 electronic flash below that; Minox BL, silver, in display case with Minox C, black, below; Minox LX, silver, with case in display case

made between 1940 and 1941, and again after the Soviet re-occupation in 1944, were engraved 'Made in USSR'. When Nazi Germany attacked the Soviet Union in the summer of 1941, and occupied Latvia until late 1944, materials were scarce and few cameras were produced, but some were made under German supervision. Some or all of these were engraved with

a swastika and/or other military marks, and are even rarer than the USSR cameras (but watch out for fakes). After the war, with Latvia once again in the Soviet Union, Walter Zapp and his

business somehow managed to get out of Latvia before the advent of the Iron Curtain and establish themselves in Wetzlar, West Germany, which was well known as the home of the Leica. Minox GmbH was founded in 1946. Walter Zapp modified his Minox design substantially, and in 1948 launched the Minox All (the Riga camera having been, though not called, Model I).

THE MINOX A

The German Model All was a good bit lighter than the Riga Minox because its body was made of aluminium, not stainlesssteel. It had a significantly better lens - a five-element f/3.5 Pentar - focusing from 20cm (8in) to infinity. The back end of this lens actually rested on the film, causing all sorts of problems with trapped dust and scratching - which is not good when you are trying enlarge a negative just 11x8mm to 10x8in. The Minox A had a parallaxcorrected viewfinder coupled to the focusing dial. It also had the feature that every Cold



Minox A and accessories

The Minox A with 1950s accessories, including a Minox tripod, head and cable release; reflex viewfinder and filters; Minox copying stand and binocular attachment

War spy needed - the 60cm measuring chain that, dangled on the edge of the enemy's A4 secret-weapon specification, enabled you to be sure of shooting a quick picture of the whole document, in sharp focus, before the guy with the Kalashnikov arrived to induce camera shake

The filter bar, above the viewfinder, had built-in red and green filters that it installed in front of the lens when you moved the bar. The camera came with a neat slip-in case and a smart display case that would fit in a jacket pocket.

The Minox All was made from 1948 to early 1950. The AllI appeared in 1951 and had a further improved lens that did not need to touch the film, the four-element (in three groups) 15mm f/3.5 Complan. This greatly improved negative quality, as did the rapid improvement in monochrome film emulsions in the early 1950s. The AIII was

engraved 'Wetzlar' and can be identified by the colour filters automatically retracting when the camera is closed, which is not the case with an All.

The Minox AIIIS appeared in 1954 with flash synchronisation as the main difference from the AIII, although it also introduced a red dot for hyperfocal distance focusing. However, it also included a choice of orange and green filters, instead of red and green later versions of the AIIIS had neutral density and green filters. AIIIS cameras made before 1962 were engraved 'Wetzlar' and some were also engraved 'III'. After 1962, the 'Wetzlar' engraving was not present. Minox AIIIS production continued until 1969, with some black examples made for the US market, but meanwhile, the Minox designers had been thinking that the separate Minox exposure meter, small as it was, could be a bit of an encumbrance.



Slide and darkroom equipment

Minox slide projection and darkroom equipment, together with an ex-Luftwaffe (post-Second World War) Minox M1 portable microfiche reader. The enlarger is the last production version

Minox accessories

Accessories of the Minox C era, such as a Minox ME-2 computer flashgun, tripod and head, pocket tripod and copy stand, binocular attachment, Minox C filter sets, black and silver Minox BLs and a silver Minox C

THE MINOX B

In 1958, the Minox got bigger, measuring 97x28x16mm, and heavier at 92g (3.2oz), when the Minox B, with built-in seleniumcell exposure meter designed by Gossen, appeared on the market. However, the increase in length was only 15mm (%in), which was no mean achievement for adding a fully featured exposure meter. In the Minox B, the device that retracted the filters when the camera was closed disappeared from the specification.

The Minox B is the commonest of classic Minox cameras, because by 1972, when production ceased, more than 384,000 had been sold, most in a bright aluminium finish but some in black. It appeared when Minox success was at its peak and at a time of economic growth in industrialised countries, which increased consumer demand. Some were engraved 'Wetzlar, some not, and various other minor variants, beloved of collectors, exist (visit www. submin.com for more details).

MINOX C

In 1969, the biggest departure from the classic Minox design yet appeared on the market. The Minox C looked superficially similar to the Minox B, but was significantly larger because it had an electronic shutter, a CdS exposure meter and, therefore, had to contain a battery (PX27). The dimensions were now 120x28x16mm and the weight had increased to 102g (3.6oz). The range of shutter speeds available was increased to 1/1000-7secs in early examples and 1/1000-10secs in later ones. Even more advanced was an automatic exposure setting, marked 'A' on the shutter-speed dial.

MINOX BL

However, in the early 1970s, traditionally minded photographers of all sorts, including sub-miniaturists, were intensely suspicious, or disapproving, of cameras with automatic exposure. Minox recognised this, and in 1972 the company introduced the Minox

BL, which was essentially the Minox B with the traditional mechanical shutter, but with a CdS meter instead of the selenium-cell meter. This required a battery (PX675), so the Minox BL was larger than a Minox B, but smaller than a Minox C, with dimensions of 100x28x16mm. The weight was 80g (2.8oz). The lens on the Minox BL was a 15mm f/3.5 Minox.

MINOX LX

In 1978, Minox introduced the Minox LX as a smaller replacement for the electronic Minox C. The LX is some 12mm shorter than the C at 108x12x16mm and lighter at 88g (3.1oz). Instead of a CdS exposure meter cell, the LX used a silicon blue cell. providing faster response with less colour bias. The LX is fully electronic and does not work without its PX27 battery. Because of the availability of more sensitive films (higher ASA ratings), the LX was equipped with the Minox 15mm f/5.6 lens. Oddly, the shutter release was moved to a different position, making some of the accessories for earlier

models (such as the binocular attachment) unsuitable for the LX. Minox therefore produced new versions for the LX. Made from 1978-1995, and followed by a slightly modified version, the TLX, which remained in production until 2003, the Minox LX was in production for longer than any other Minox 8x11mm model.

Since the Minox LX there have been a number of 8x11 models, including the ABSbodied EC and the miniature Leica M3 and Rolleiflex replicas, but for space reasons this article cannot include them. However, 8x11 Minox cameras are still in production. Visit www.minox.com for details

ACCESSORIES

A remarkably broad range of accessories, including special processing, negative storage, slide projection and enlarging equipment, was made by Minox, and some of it is still in production. The pictures in this article demonstrate in the space available the extent of the range of accessories and the various Minox camera models. AP

Walter Zapp born

1938

Riga Minox production starts

1940

Latvia occupied by USSR. Riga Minox cameras engraved 'Made in USSR

1941

Germany invades Russia and occupies Latvia. Various Nazi emblems engraved on Riga Minox cameras

1945

Second World War ends. The Zapp family and business escape to western Germany and establish themselves in Wetzlar

1946

Minox GmbH established in Wetzlar

1948

Minox All appears

1951

Minox AllI appears with Complan lens

1954

Minox AIIIS with flash synchronisation

1958

Minox B with selenium meter

1969

Minox C with automatic exposure

Minox BL with CdS meter

Minox LX

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NIKON MH 19 CHARGER QUICK CHGR FOR EN-EL3/3E	MINT £149.00
NIKON EH-6 MAINS ADAPTOR FOR D3,D300,D700 etc	MINT BOXED E59.00
MKON MY B- BOS DATTERY GRIP FOR BB090 MKON BY HANNEL HIS 90 BATTERY GRIP FOR BB090 MKON MH IS CHARGER QUICK CHGR FOR EN-ELSSE MKON BH-6 MWINS ADAPTOR FOR ES, BB000 D700 etc MKON MLS REMOTE TRAVES & RECEIVER COUP QLYMPUS E820 + 14-42mm & 40-150mm 2 LENS KIT MINT	MINT BOXED £129.00
OLYMPUS E620 + 14-42mm & 40-150mm 2 LENS KIT MINT	BOXED AS NEW \$545.00
OLYMPUS PEN E-P1 WITH OLYMPUS 14-42mm LENS OLYMPUS FLASH FL 14 FOR E-P1 GAMERA OLYMPUS FIT SIGMA 18 - 125mm f3.55.6 DC SLDMINT	NEW £369.00
OLYMPUS FLASH FL 14 FOR E-P1 CAMERA	NEW £135.00
OLYMPUS FIT SIGMA 18 - 125mm f3.5/5.6 DC SLDMINT	BOXED AS NEW \$159.00
OLYMPUS 14 - 45mm f3.55.6 ZUIKO DIGITAL	MINT £125.00
OLYMPUS 40 - 150mm f4/5.6 ED LENS	MINT £149.00
PANASONIC G1 BLACK WITH 14 - 45mm LENS COMP	NINT £325.00
PENTAX D-BG3 GRIP FOR PENTAX K2000	MINT BOXED 699.00
PICOH GX 100 WITH VIEWFINDER KIT 10MpMINT	BOXED AS NEW \$179.00
RICOH GX 200 COMPLETE 12.1 Mp	MINT BOXED \$199.00
RICOH GX 200 VIEWFINDER KIT COMPLETE 12.1 Mp	MINT CASED \$249.00
SONY ALPHA A900 DIGITAL 24.6 Mp (LATEST MODEL) MINT B	OXED AS NEW £1,599.00
MINOLTA/SONY 28mm (2.8 A/F	MINT £125.00
OLMPUS 14 - 45mm 15,55.2 ZUNO DIGITAL OLMPUS 05 - 15mm 46.5 ED LEAD PANASONIC GI BLACK WITH 14 - 45mm LENS COMP PANASONIC GI BLACK WITH 14 - 45mm LENS COMP PROTINZ D-65.6 GIPP FOR PENNAX POSO PROCH DCX 200 CMPHILE TEXT PROCH DCX 200 CMPHILE PROCH DCX 200 CMPHILE TEXT PROCH DCX 200 CMPHILE P	HUNED AS NEW \$225.00
SONY 135mm f1.8 ZA SONNAR T*MINT	BOXED AS NEW 1995.00
SONYMINOLTA 300mm (2.8 APO "G" D SSM +FLT CASEMINT B	OXED AS NEW \$2,995.00
SONY 16 - 80mm f3.5/4.5 ZA VARIO SONNAR T° DTMINT	BOXED AS NEW \$495.00
SONY 70 - 300mm (4.5/5.6 "G" SSM G SERIES LENS MINT	BOXED AS NEW 9625.00
MINOLTA/SONY 75 - 300mm f4.5/5.6 AF "D" MINT SONY RM-S1AM REMOTE RELEASE MIN	BOXED AS NEW £125.00
SONY RM-S1AM REMOTE RELEASEMIN	T BOXED AS NEW £25.00
KENCO TUBE SET DG 12,20,36 FOR SONY DIGITAL. MINT	BOXED AS NEW \$115.00

Canon Autofocus	
CANON EOS 1V HS BODY	MINT-BOXED 9699.00
CANON FOR 1V BODY	MINT ROYED 9500 OF
CANON EOS 1V BODY	MINT-BOXED 9565.00
CANON EOS 1V BODY CANON EOS 1NRS BODY	WINTBOXED \$465.00
CANON EOS TIMES BOUT. CANON EOS TIMES BOUT. CANON EOS TIMES CANON EOS POUT. CANON EOS POUT. CANON EOS POUT. MINT	MINT- £425.00
CANON EOS 1NHS	MINTBOXED \$299.00
CANON EOS 3 BODYMIN	F BOXED AS NEW £195.00
CANON EOS 5 BODY	EXC+++ £60.00
CANON EOS 30E BODY	MINI E75.00
CANON EOS SUON BODY	
CANON EOS RI BODY (PEDGAL MIRHOR)	MINE SO ACID COAC OF
CANON EGS SEE SOLV. CANON EGS SOUN BODY CANON EGS STOOM PELCAL MIRRORY CANON 19-26 BIN 1945 (1954 + HODD CANON 19-26 BIN 1945 (1954 + HODD CANON 19-36 BIN 1954 (1954 + HODD CANON 19-46 BIN 1954 (1954 + HODD CANON 19-36 BIN 1954 (1954 + HODD CANON 19-36 BIN 19-56 (1954 + HODD CANON 19-36 BIN 19-56 (1954 + HODD CANON 19-36 BIN 19-56 (1954 + HODD CANON 19-36 BIN 1954 (1954 + HODD CANON 19-36 BIN 1954 (1954 + HODD CANON 19-36 BIN 1954 (1954 + HODD CANON 1956 (1954 + HODD CANON 195	WINE NO NEW 1545.00
CANON 17 - 40mm (4 (1981 11) MIND	BOYED AS NEW SATS OF
CANONIZA - 105mm ta HIGH "1" INJACE STABILISED	MINT CASED 0775 no
CANON 28 - 300mm (3 5/5 6 LISM "1" IS MINT I	BOXED AS NEW \$1 775 00
CANON 28 - 308mm (3.5/5.6 USM "1" IS	MINT CASED \$1,895.00
CANON 70 - 300mm (4.5/5.6 DO USM IMAGE STABILISER)	MINT BOXED \$865.00
CANON 14mm (2.8 USM "L" (SUPERB)	MINT CASED \$1,299.00
CANON 200mm 12.8 MKII USM "L" + HOODMINT	BOXED AS NEW \$565.00
CANON 300mm f4 USM "L" IMAGE STABILIZER	MINT CASED 9975.00
CANON 600mm 14 USM "L" IMAGE STABIL (LATEST)	INT-FLT CASED 55,895.00
CANON 20mm f2.8 USM	MINT BOXED \$299.00
CANON 20nm (2.8 USM	MINT £275.00
CANON 24mm f2.8 EF	MINT BOXED £279.00
CANON 24mm /2.8 EF	MINT \$259.00
CAWON 100mm t2.8 USM MACRO	MINT BOXED 9345.00
CANON 17 - 85mm 14/5/6 IMAGE STABILIZER	MINT 5269.00
CANON 24min 28 EF CANON 10mm 12.8 USM MACRO. CANON 17-85mm 145.6 UMAGE STABILIZER. CANON 17-85mm 145.6 UMAGE STABILIZER. CANON 18-55mm 13.56.4 S USM. MINT	POWED HE HELITAGE OF
CANON 20 - 35mm (3.5/4.5 USM MIN	MINIT DIZE OF
CANON 29 - 40mm PLATE & LIGHT	nn ppg TMM
CANON 28 - 80 mm 13.54.5 0 USM. CANON 28 - 105 mm 13.54.5 USM + HOOD CANON 28 - 135 mm 13.55.6 USM IS (IMAGE STABILIZER). CANON 35 - 80 mm 14.56 EF 200M LEMS.	MINT C169 OC
CANON 28 - 125mm (3.5/5.6 LISM IS (IMAGE STABILIZER)	MINT BOXED \$319.00
CANON 35 - 80mm (4/5.6 EF ZOOM LEMS.	MINT £39.00
CANON 39 - SURININASE PLACON LENS CANON 79 - SODISM N.5.6 LUSH MAGE STABLUSER. CANON 75 - SODISM N.5.6 LUSH MK III (LATEST)	MINT BOXED \$329.00
CANON 75 - 300mm (4.5/5.6 USW MK III (LATEST) MIN'	BOXED AS NEW £168.00
CANON 75 - 300mm f4.0/5.6 MK III	MINT £119.00
CANON EF 2.0 x EXTENDER	MINT BOXED £215.00
CANON FIT JESSOPS 2 x TELECONVERTER (T/PLUS)	MINT CASED 679.00
CANON EXTENSION TUBE EF12 MKII	MINT BOXED 665.00
CANON ANGLE FINDER CMIN	BOXED AS NEW £145,00
CANON BE 2 BOOSTER FOR EOS TWEOSS etc. CANON BP E2 BOOSTER FOR EOS TWEOSS etc. CANON BP - E1 BATT PACK FOR EOS TIEOS 3 etc.	MINT - BOXED 699.00
CANON PB EZ BOOS EH FOR EOS TVEOSS BIC	MINI- E75.00
CANON EN ET EL ACU : INCT	MINI ESSUE
CANON 540 EZ FLASH + INST. CANON 540 EZ FLASH + INST. CANON 490 EZ FLASH - INST. CANON TO 80N3 REMOTE CONTROLLER.	MINT CASED FIGURE
CANON 490 FZ FLASH + 1901	MINT CASED CTS OF
CANON TO SOME REMOTE CONTROLLER	MINT BOXED 170.00
CANON LOS TRANSMITTER AND RECIEVER CANON LOS TRANSMITTER AND RECIEVER CANON LOS TRANSMITTER AND RECIEVER CANON LOS WIRELESS REMOTE CONTROLLER SETMINT	MINT F179 00
CANON LC4 TRANSMITTER AND RECEIVER	WINT- \$225.00
CANON LC 6 WIRELESS REMOTE CONTROLLER SET MINT	BOXED AS NEW \$279.00
SIGMA 20mm 11.8 EF DG ASPHERIC RF (LATEST)	MINT BOXED \$345.00
SIGMA 20mm 11.8 EX DG ASPHERIC RF (LATEST)	MINT - CASED 5299.00
SIGMA 28mm f1.8 EX DG (LATEST) UNUSED	MINT BOXED \$279.00
SIGMA 30mm 11.4 EX DC HSM (LATEST)	MINT CASED £315.00
SIGMA 300mm (2.8 EX APO DG HSM(LATEST VERSION)MINT	BOXED AS NEW £1,745.00
SIGMA 12 - 24mm H.5/5.6 EX DG HSM (LATEST)MINT	DOMED AS NEW \$465.00
CANON LOS WIRELESS RENOTE CONTROLLER SET. MINI SIGMA ZOMM 18 ET DO ASPHERIO PE (JATEST) SIGMA ZOMM 18 EX DO CASPHERIO PE (JATEST) SIGMA ZOMM 16 EX DO (LATEST) (WANGED SIGMA ZOMM 16 EX DO (LATEST) (WANGED SIGMA ZOMM 16 EX DO CHANGLATEST (PRISON). MINIT SIGMA 12: 24mm M.55 EX DG HSM (LATEST). MINIT SIGMA 12: 24mm M.55 EX DG HSM (LATEST). MINIT SIGMA 15: 250mm M 55 DO HSM (LATEST).	MINI 669.00
STORM TOO - SUUTITI 14 EA IF DO FISM (LALEST)	NIN HOUSED 26/5/00

TAMRON 28 - 300mm (3.5/6.3 XR D) LD ASP MACRO VCMINT B	00.6662 DEXIDE
TOKINA 16 - 50mm t2.8 ATX DX Superbilens (LATEST)MINT BOXED AS	00.8442 W3M S
TOKINA 20 - 35mm f2.8 ATX PRD + HOOD + CASEDMINT E	OXED \$225.00

Contax 'G' Compacts & SLR

CONTAX 28mm f2.8 BIOGON "G"	
CONTAX 90mm f2.8 SONNAR "G"	MINT BOXED £139.00
CONTAX 35 - 70mm (3.5/5.6 VARIO SONNAR T*	MINT BOXED \$399.00
CONTAX TLA 140 FLASH	MINT CASED £49.00
CONTAX TLA 200 FLASH	MINT CASED E95.00
CONTAX TLA 200 FLASH BLACK	MINT CASED £95.00
CONTAX LEATHER ERC + LONG FRONT COVER "G2"	MINT- £79.00
CONTAX ERC SHORT/LONG FRONT COVER ONLY "G2"	MINT- £35.00
CONTAX TITANIUM HOODS, FILTERS, etc FOR "G"MINT	BOXED PHONE PLEASE
CONTAX ARIA BODY (SUPERB, STRAP, INSTRUCTIONS)	MINT BOXED \$325.00
CONTAX ST BODY	D0.8352+++0X3
CONTAX RTS II QUARTZ BODY	EXC+ £119.00
CONTAX FIT YASHICA 28mm (2.8 SUPERB CONDITION	MINT £85.00
CONTAX 45mm f2.8 TESSAR PANCAKE	MINT- £175.00
CONTAX 200mm f3.5 TELE TESS T' AE	00.8813 TAIM
CONTAX 28 - 70mm f3.5/4.5 VARIO SONNAR T* MM	
CONTAX 28 - 85mm /3.3/4 VAR SON	DD. B982 - TMIM
CONTAX TLA 20 FLASH	
CONTAX TLA 30 FLASH	MINT CASED £49.00
CONTAX T3 COMPACT (SUPERB LENS)MINT	BOXED AS NEW \$375.00

Leica "M", "R" & Screw & Binoculars

LEICA M9 BODY BLACK COMPLETE WITH ALL ACCESSM	INT BOXED AS NEW £4,295.00
LEICA M8 BODY BLACK COMPLETE WITH ALL ACCE	SSMINT-BOXED £1,696.00
LEICA MP 0.72 BLACK PAINT BODY	MINT- BOXED £1,945.00
LEICA M7 FLAG (LTD EDITION UK 30)	MINT BOXED 01 595 00
FICA NO BODY BLACK	MINT. P1 275 00
LEICA M7 BODY BLACK	ONL MAT DOVED PLOSE OF
LEIGA NETTE CHINDRE (SUPERO AS NEW CONDITIO	NATIONAL DOVER FINAGRA
LEICA NG TTL CHROME BODY LEICA NG TTL BLACK BODY LEICA NG TITANIUM BODY LEICA NG BODY BLACK	
LEICA NE TIL BLACK BODY	0.8882 DEXCHIVE TAIM
LEICA N6 TITANIUM BODY	10.8982 TAIM
LEICA M6 BODY BLACK	MINT- BOXED \$775.00
LEICA ME BODY CHRONE	MINT-BOXED SRRED
LEICA MA-2 BLACK BODY	MINT - BOXED 9775 OF
CICA NO BODY DAY - LEICA EDC CACE	EVC CALE OF
LEICA W BOLY CHROME LEICA M42 BLACK BODY LEICA M3 BODY CHROME LEICA M3 BODY OWN + LEICA ERC CASE. LEICA M3 BODY MW + LEICA ERC CASE. LEICA M3 BODY HEALTY MICE USER! LEICA M2 BODY + LEATHER ERC KONCA HEXAR RF + 50mm 82 + KONICA FLASH LEICA M2 BODY - LEATHER ERC KONCA HEXAR RF + 50mm 82 + KONICA FLASH	THE PROTECTION OF
LEIGA MS BOUT (HEALLY NICE USEN)	EXCHCASED 738870
LEIGA M2 BODY + LEATHER ERG	EXC+++ \$495.00
KONICA HEXAR RF + 50mm f2 + KONICA FLASH	MINT BOXED AS NEW \$799.00
LEICA 5cm (3.5 COLL ELMAR. LEICA 21mm (2.8 ELMAR BLK MASPHERIC WITH RINDER M LEICA 35mm (1.4 SUMMILUX M ASPHERIC BLACK	MINT- \$245.00
LEICA 21mm (2.8 ELMAR BLK MASPHERIC WITH RINDER M.	INT BOXED AS NEW \$2,195.00
LEICA 35mm ft 4 SLIMMILLIX M ASPHERIC BLACK	MINT BOXED 52 245 00
LEICA Strom (2 COLLARGIE STRAMICBON	MINT IN KEEPER COST OF
LEICA 50mm f2 COLLAPSIBLE SUMMICRON LEICA 50mm f2 SUMMICRON BLACK (LATEST NOT 6	DITI WINT DOWED COSE OF
LEIGA SURMI IZ SUMMICHUM BLACK [LAI ES I NO I 6	DIT WINT BUNED EBBOOK
LEICA 50mm 12.8 ELWAR COLLAPSABLE	MIN 1 2252 TI
LEICA 50mm f2.8 ELWAR M COLLABSABLE BLACK	MINT BOXED AS NEW \$545.00
LEICA 9.0mm 12.5 CLAWAY M VOCLANSAGLE BLACK - LEICA 9.0mm 12. SUMMICROM BLACK 6 BIT LATEST LEICA 9.0mm 12. SUMMICROM CHROME LEICA 9.0mm 14. ELMAR M MACRO SET + FINDER BLA LEICA 9.0mm 14. ELMAR M MACRO WITH FINDER SILV	0.2663 DEXOB TRIM
LEICA 90mm t2 SUMMICRON CHRONE	MINT BOXED AS NEW \$759.00
LEICA 90mm N EL MAR M MACRO SET + FINDER BLA	ACK MINT BOXED 91 795 00
LEICA 90mm ta ELMAR M MACRO WITH FINDER SID	ED MINT C1 645 OF
CICA 12Emm P.O.C.I MADIT M. COD MI	DO SECO TIME
LEICA 135mm 12.8 ELWARIT M FOR M3 LEICA 135mm 14.5 HEKTOR + HOOD + FINDER M	ABAIT ORGAN
LOIGH 130MM 14.5 MENTOR + MOOD + PINDER M	MINT LISSUC
LEICA 200mm 14 TELYT + HOOD	MINT £495.00
LEICA HANDGRIP FOR M6, M7, NIP etc	MINT BOXED AS NEW £79.00
LEICA 200mm M TELYT + HOOD LEICA HANDGRIP FOR M6, M7MP etc LEICA MOTOR M	MINT BOXED AS NEW \$395.00
LEICA SF20 FLASH. LEICA ERC LEATHER CASE (114876)	MINT CASED \$119.00
LEICA EBC LEATHER CASE (\$14876)	MINT BOXED C169 OF
LEICA ERC CASE FOR M6/M7 BLACK. LEICA M4-2 WINDER BLACK	MIMT, PTS OF
LEICA MARIAMENTO DI ACV	MINT DOVED PITE OF
LEICA FIT M8 BATTERY (LOW USE). LEICA 65mm (3,5 ELMAR + 16464K FOC RING LEICA 95mm (4 ELMAR SCREW CHR + 90mm FDR LEICA 95m (4 HEAD + 16467 FOC MOUNT FOR VISO	MINT DUNCE E173.00
LEIGA FIT ME DATTERY (LOW USE)	
LEIGA 65mm (3.5 ELMAR + 16464K FUC HING	
LEICA 90mm 14 ELMAR SCREW CHR + 90mm FDR	MINT CASED \$245.00
LEICA 9cm 14 HEAD + 16467 FOC MOUNT FOR VISO	B913 TMIM
LEICA 9cm 14 ELMAR SCREW BLACK	EXC++ £79.00
FICA 10mm (2 R FI MARIT R ROAL R	FYC+++ P1 005 00
FICA 21mm & SUPER ANGULON R	MINTERCYED (500 or
LEICA From the CHAIMBLITY OF CAME	EW. ** 6306.00
LEICA 50mm f1.4 SUMMILUX (3 CAM) LEICA 100mm f2.8 APO MACRO ELMARIT R	LINET CACCO DA SES OF
LEICA TUURM 12.8 APO MACHO ELMAHTI H	MIN FURSED \$1,195.00
LEICA 180mm f4 ELMARIT R 3 CAM	EXG++ £345.00
LEICA 560mm f6 8 TELYT R LEICA 28 - 70mm f3.514.5 WARIO ELMAR ROM LEICA 28 - 70mm f3.514.5 WARIO ELMAR R	MNT- £995.00
LEICA 28 - 70mm 13.5/4.5 VARIO ELMAR ROM	DD. B362 -TMIM
LEICA 28 - 70mm t3.5/4.5 VARIO ELMAR R	EXC+++ \$299.00
LEICA 36 - 70mm 13.5 VARIO ELMAR R 3 CAM LEICA 70 - 210mm 14 VARIO ELMAR R	MINT 5299 nr
LEICA 70 - 210mm M VARIO ELMAR R	EAL** 6388 U
LEICA HOTOD WINDED DO DO	EVC 0145 or
LEIGH 16 OF DOL TRIVIOUS COURSET BILLDO	LUBIT CLOCK COOK OF
LOUR TO A 20 BUR THINOVIO COMPACT BINGS	
MINUX 10X24 BH COMPACT BINOCULARS + CASE	NINT £125.00
LEICA MOTOR WINDER PAIRS. LEICA 16 x 25 BCA TRINOVID COMPACT BINOS	MINT CASED \$695.00
SWAROVSKI 10 x 42 EL BINOCULARS	00.8982 WBN,WBN
Management and American Street, and a second street	
white is the produce of Dinch	Campania

Voigtlander & Ricoh & Compacts

VOIGTLANDER BESSA R2a BLACK BODY	MINT BOXED AS NEW \$499.00
VOIGTLANDER 15mm 14.5 SW HELIAR ASP + FDR (B)
VOIGTLANDER 25mm f4 SKOPAR + FINDER SIL	
VOIGTLANDER 28mm /2 ULTRON VM LENS	MINT BOXED \$375.00
VOIGTLANDER 90mm (3.5 APO LANTHAR (BLK)	MINT BOXED \$245.00
RICOH GV-1 21mm/28mm FINDER FITS ALL RIFIND	
RICOH GRI DATE BODY PRESENTATION BOX	
RICOH GR10 FILM COMPACT	MINT 299.00

Medium & Large Format

BROMCA ETRSI, COMP + 75mm PE, WLF120 BACK	MINT BOXED \$289.01
BRONICA ETRS, 75mm, 120 BACK + WLF LTD ED SILVER	
BRONICA ETRS + 75mm - 120 BACK + PRISM FINDER	MINT- £179.0
BRONICA ETRS BODY ONLY	MINT- £75.0
BRONICA ETRS: BODY +120 BACK	EXC++ 685.0
BRONICA 40mm f4.0 ZENZANON MC	MINT- £195.0
BRONICA 40mm f4 PE LENS	MINT BOXED \$289.0
BRONICA 50mm (2.8 ZENZANON MC	MINT £145.0
RECINICA 100mm ta MACRO ZENZANON PE	MIMT 0200 n
BRONICA 105mm M.5 ZENZANON MACRO PE 1:1	MINT BOXED 5299.01
BRONICA 150mm f3.5 ZENZANON E MC	MINT BOXED £149.0
BRONICA 150mm t3.5 ZENZANON E MC	MINT £129.0
BRONICA 150mm 14 PE	MINT £168.0
BRONICA 150mm F4 E	IO. 862 -TAIM
BRONICA 250mm 15.6 MC	MINT + HOOD \$195.00
BRONICA 500mm f8 ZENZANON	0.8972 TAIM
BRONICA MOTOR DRIVE E: II	MINT-BOXED £195.0
BRONICA E120 BACK	EXC ++ £30.0
BRONICA ETRSi 120 BACK	0.832 TAIM
BRONICA ACTION PRISM FINDER E	MINT BOXED £168.0
BRONICA AEII PRISM FINDER	MINT- £99.0
BRONICA ETRS AEIII PRISM FINDER WITH SPOT	MINT- \$265.0
BRONICA SQA BODY WITH 80mm PS AND 120 BACK	MINT £345.0
BRONICA SQAM BODY + GRIP DRIVE	
BRONICA 50mm f3.5 ZENZANON S	EXC+++ £148.0
BRONICA 100mm 14 MACRO ZENZANON PE	MINT \$245.0
BRONICA 150mm (3.5 ZENZANON S	
BRONICA SQAI 120 BACK	MINT BOXED 089.0

BRONICA S	Q 120 BACK 5 AF COMP WITH PRISM BACK JOHN 12	EXC+++ \$35.00
CONTAX 64	5 AF COMP WITH PRISM BACK BOmm t2	MINT- 0895.00
	mm f2.8 DISTAGON T* LENS FOR 645 A/F	
CONTAX 14	0mm 12.8 SONNAR T' LENS FOR 645 A.F	MINT CASED 6899.00
	0mm 14 SONNAR T* LENS FOR 645 AF	
CONTAX 12	DBACK FOR 645 A/F	MINT- £125.00
CONTAX FO	0 BACK FOR 645 AF	MINT- 9895-00
FILLI GW 67	0 MK III C/W 90mm f3.5 LENS	MINT BOXED 0895.00
MAMIYA 50:	nm (4 G LENS FOR MAMIYA 6L	MINT + HOOD 6845.00
MAMIYA 150	mm M.S. G.LENS FOR MANIYA 6	MINT F389 00
MAMIYA 65:	nm L 14 LENS FOR RZ Imm N.5 LENS FOR RZ	MINT: 6399 00
MAMIYA 250	mm M 5 LENS FOR R7	MINT- 6299 00
MAMIYA BA	CKS.BELLOWS HOOD POL BACK	IN STOCK PHONE
	0mm (3.5 A/F FOR 645 A/F	
MEMINE 210	mm 64 SEKOR C FOR 645	MINT CASED 0105 00
MAMIYA PO	LABOID BLM HOLDER FOR 645 A/F	NFW 5159 00
MAMIYA 120	BACK FOR RR	MINT BOXED 999.00
PENTAX 56	LAROID FILM HOLDER FOR 645 A/F D BACK FOR RB	MINT, F299.00
YASHICANA	T 124G MINT CASED + HOOD	MINT CASED 0245.00
20		

Hasselblad

HASSELBLAD X PAN + 45mm + ALL ACCESSORIES	MINT-BOXED \$1,075.0
HASSELBLAD 90mm 14 FOR X PAN	MINT BOXED £395.0
HASSELBLAD 90mm (4 FOR X PAN	MINT- IN KEEPER £365.0
HASSELBLAD H1/H2 UPGRADE +AE FDR,MAG,80mm	MINTBOXED \$1,795.0
HASSELBLAD 35mm (3.5HC for H SYSTEM	MINT BOXED \$1,799.0
HASSELBLAD 150mm 13.2HC for H SYSTEM	MINT BOXED \$1,299.0
HASSELBLAD 210mm F4HC for H SYSTEM	MINT \$1,299.0
HASSELBLAD HC 50 - 110 t3.5 FOR H SYSTEM	MINT BOXED \$2,495.0
HASSELBLAD 503 CW WITH 120BACK 8 80mm T*	MINT- \$1, 195.0
HASSELBLAD 500CM +WLF+BACK + 80mm CF	EXC+++ E795.0
HASSELBLAD 500CM +WLF+BACK + 80mm CF HASSELBLAD 500ELM + A12 + 80mm F2.8 T*	MINT-BOXED £595.0
HASSELBLAD 500ELM + A12 BLACK BACK	EXC++ £299.0
HASSELBLAD 500ELM + A12 BLACK BACK	MINT \$1,095.0
HASSELBLAD 150mm 14 SONNAR CF	EXC+++ £399.0
HASSELBALD 250mm f6 SONNAR T* CF	
HASSELBLAD PLAIN PRISM	EXC 975.0
HASSELBLAD PME3 PRISM	EXC++ £195.0
HASSELBLAD PM PRISM	MINT £199.0
HASSELBLAD A12 BACK BLACK AND SILVER	MINT BOXED £145.0
HASSELBLAD A12 BACK BLACK AND SILVER	0.992 - TVIM

Nikon Auto-Focus

NIKON F5 BODY	MINT- £399.0
NIKON F5 BODY.	EXC++ £295.0
NIKON F4 BODY (SUPERB CONDITION)	MINT- £345.0
NIKON F190 BODY	MINT £195.0
NIKON PROX BODY WITH NIKON MB10 BATT GRIP	MINT 2119.0
NIKON F80 BODY SILVER	MINT BOXED £85.0
NIKON F55 BODY	MINT-BOXED 959.0
NIKON 18mm f2.8 A/F "D" + HOOD (SUPERB LENS)	MINT BOXED £799.0
NIKON 18mm (2.8 A/F "D" + HOOD.	MINT CASED 9745.0
NIKON 28mm f2.8 A/F "D"	MINT £175.0
NIKON 45mm 12.80 ED PC-E Micro Nikkor ED ("UNUSED	n .
LUAT	T DOWER HE MENT OF HOE O

MINT B	OXED AS NEW £1,195.00
NIKON 50mm f1.4 A/F "D"	MINT BOXED £225.00
NIKON 60mm f2.8 A/F "D" MACRO	MINT BOXED £275.00
NIKON 50mm f1.4 AF "D" NIKON 50mm f2.8 AF "D" MACRO. NIKON 20mm f2.8 T" IFED AF-S VIBRATION REDUCTION	MINT-CASED \$2,595.00
NIKON 500mm M UF ED "P" WITH CPU DIGI COMPAT	#NT- FLT CASE \$2,795.00
NIKON 12 - 24mm 14 DX AF-ED AFS (1 ONLY)	MINT BOXED £545.00
NIKON 16 - 85mm (3.5/5.6 "G" ED DX AF-S VIBRAT RED	MINT BOXED £365.00
NIKON 17 - 55mm (2.8 DX ED I/F AF-S MINT NIKON 18 - 35mm (3.5/4.5 A/F 'D' ED I/F MINT	BOXED AS NEW 0899.00
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NIKON 20mm f3 5 Al	MINT COTS OF
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NIKON 28mm 13 5 AIS	MINT. POS on
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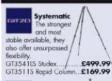
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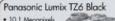
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CANON EOS 1DS/asnew £775-£1075 LÉICA PROJECTOR LÉNSES,NEW £ASK CANON EOS 1D INSTANTANT £745-£1275 LEICA MINILUX asnew £325 CANON EOS 1D INSTANTANTANT £7275 LINHOF MASTERT/TECHNICARDAN £45K CANON EOS 5D/BXD/ASNEW £799-£975 LUMIDYNE PORTABLE FLASH £ASK	WESTION EUROWASIERT THE WILLIES X 139 YASHICA DEWTAL-11 1,100mm (INCR). 2475 ZEISS BIOTAR 7.5cm 11.5(M42) Eng ZEISS 40720mm PD ROLLEI (SL6006 ESAS ZEISS 300mm 12 8APO CONTAX AE EPOA ZEISS 300mm 14 CONTAX AE S399-5255 ZEISS 35mm 17. BIACK-CONTAREX C936 ZEISS 35mm 12. BIACK-CONTAREX C936 ZEISS 35mm 12. BIACK-CONTAREX C936 ZEISS 35mm 12. BIACK-CONTAREX C936	CANON AF EOS 1DS MK1111 LOW USAGE £3750 EOS 1D MK1111/UNUSED? £1695-£2275 EOS 1DS MkII £1575-£2275	40mm Distagon, C/T/CF/FLE £895-£1925 50mm f2.8 DistagonF/FE £525-£1195 50mm Distagon C/T/F/FI £325-£1595 60mm CT/CB/CFI/ASNEW £545-£1395	F90/F90x/asnew/unused? From£99 F801/801S/unused £75-£225 F4/S/E/BXD UNUSED £225-£995	OLYMPUS 60/70mmPEN-FT ea£495 OLYMPUS 90mm f2 MACRO £795 OLYMPUS 0M4 £175-£345 OLYMPUS PEN-D £99-£195
CANON EÓS 500 ASNEW/NEW £625-£725 MAMIYA RZ67-11+110.BXD.NEW? £995 CANON EÓS 3001400/ASNEW £345-£525 MAMIYA 634 AFD COMP £995-£1395 CANON 24mm 45mm Till 85hift £895 MAMIYA 35mm AF £252-£2745 CANON EÓS IV/HS/ASNEW £375-£995 MAMIYA 120-A MACRO 645IAF £395-£899	ZONE-V1 SPOTMETER (NOT LED). \$235 ZUNKO 21 mm 12 OM SUPERB \$795 ZUNKO 24 mm SHIFT/ASNEW .£1495-£1995 ZUNKO 350 mm 12.8(OM)BL.CASED \$NEG	EOS 1D Mk11/n/boxed£675-£1095 EOS 5D/BOXED/UNUSED? £695-£1045	60mm Distagon f5.6. £ask 80mm f2.8 FICKTYCF-E £225-£775 100mm Planar/T-VCFCFi £495-£1695 110mm f2 F/FE/NEW? £595-£1475	F4 Polaroid Back. £ask F50/55/60/65/70/75 from£49 F601/501/F401/S/x from£49 14mm/18mmf2.8 AFD £795-£995 20mm f2.8AF/D £245 - £425	OLYMPUS XA,SERVICED £125-£175 OLYMPUS PEN-FT, black £395 OLYMPUS T45 FLASH outfit £295 OLYMPUS FL50 FLASHGUN £195
CANON FOS 5,30V,790 UNUSEDeac375 MAMIYA 150mm 12,8645£475 CANON F1n,ASNEW.UNUSED£1125 MAMIYA 777-11 Body£399-£995 CANON FD 17/20mm/ASNEW _£325-£495 MAMIYA 7 LENSES-43mm-210mm _£ASK	\$0NY-MINOLTA FANS—NEW \$0NY 35mmf1.46£995, 85mmf1.4Zeiss ZA£975, 70-200mmf2.8£1350, 500mmf8/499	EOS 1/WHS/1NRS. £145 - £595 EOS 3/BOXED/ASNEW £195-£495 EOS 5.5QD bodies £125 - £225 FOS 10/100.300/V/new £69 - £169	120mm f5.6/chr/BI £425-£695 120mm Makro CF/i/CFE £795-£1995 135mm Makro-PlanarCF £ask 135mm F2.8 F/FE/NEW? £425-£1295 150mm F4.C/T/CF/CFI £295-£1195	20mm f2.8AF/D £245 - £425 24mm f2.8 AF/D £175 - £295 28mm f2.8 AF/D £105 - £195 105mm f2.8 Micro-AFD £345-£475 85mm f1.8 AF/AFD £145-£295	OLYMPUS FL50 FLASHGUN £195 OLYMPUS TCON-17-ADPT. £125 OLYMPUS TCON-17-ADPT. £25 OLYMPUS Li-30B battery, new £29 PANORAMA 35mm CAMÉRAS £ASk
CANON FD 24mm f1 4L £545-£885 MAMIYA R267/11-110mm £525-£739 CANON FD 100 MACRO/4TUBE .£199-£495 MAMIYA RZ PHASE-ONE PLATE £475-£675 CANON FD 85mmF1 2L £393-£799 MAMIYAFLEX 55mm/105DS/1805 £42275 CANON FD 200 MACRO-Rngflash £595 MAMIYA 6.6x6cm Folding [MIO]J 2015 Canon FD 50-3000mm L+Hooft nice .£1427 METERS-DAY (LOTF) EASK	2xverter£279, 100mmf2.8macro£455, 50mmf2.8macro£369, 50mmf1.4£245, 11- 18mm£375, 18-250mm£375, 18- 70mm£109, 75-300mm£159, HVI		150mm F4 C/T/CF/CFi £295-£1195 180mm Sonnar CF/CFE £725-£1375 250mm C/CT/CF/CFi £375-£1395 250mm F4 F/FE/NEW £775-£1575	180mm 12.8 AF/D £245-£495 200mm 13.5 [FED-F3-AF £Neg 300mm 12.8 AF/D £895 - £1995 300mm 12.8 AF Tamron LD-IF £995	PENTACON 6/TL+Lenses £ASK PENTAX SIGMA 50/105 MAKRO £ASK PENTAX SUPER-A MOTORDRIVE £145 PENTAX 2000mm 113.5 ASNEW £POA
CANON FD 100 mACR94-Raptlats - \$1994-299 MAMINYAF EX 55mm/1050S/180S. as2/75 CANON FD 200 MACR94-Raptlats - \$555 MAMINYAF EX 55mm/1050S/180S. as2/75 CANON FD 300 MACR94-Raptlats - \$555 MAMINYA 6.56ccm Folding MIOJ. N. NEG Canon FD 30-00mm 12.8 as0 marsh 555 MMINTA 5.00 NY 1572-85IGMA FISH - \$2.75 - \$1395 MMINTA 5.00 NY 1572-85IGMA FISH - \$2.75 CANON FD 400mm F2.8 800mm 55 - \$1845 MMIOT ANSONY 1573-52 F2.4 NW 558 CANON VTAYT1-50mm(1.39)	2x0nett2-19, (Unimiz-binatort-53), 50mmt2, Smarcro2569, 50mmt2375, 18- 10mmt209, 75-300mmt2175, 18- 70mmt2109, 75-300mmt218, HVL- RLAMringflash£299, HVL-F42AMflash£179, AC-V09002125, VG-800mt6129, VF- 62ciropot67, VF-62Mofflier69, VF-62249, SIGMA300mmt4525, SIGMA40015, 6E545, SIGMA73-0000AMARGP1121.	EOS 1X, 1X7 APS	350mm f5.6 C/Ct from£675 350mm f4 FE/NEW? £2475-£3995 500mm f8 Apo-Tessar £ask	300mm f4/AFS/asnew £495-£845 400mm f2.8 AF1//S £2495-£3995 500mm f4P(notAF)/asnew £1750-2495 17 - 35mm AFS £825-£1395	PENTAX Spotmatic F. BI. + 35mm
CANON EOS 85mm f1.2L/11£1225-£1575 MINOLTA APO 100-300/400mm, £295-£695 CANON EOS 100mm MAGRO£265-£375 MINOLTA/SONY 170-500 SIGMA DG. £545 CANON EOS 14mm f2.8L/11£1195-£1895 MINOLTA/SONY 600f8 SIGMA MEW? .£575 CANON FERS 85f1 4MMF.	SIGMA30Umm4525.SIGMA40015.6£545,S IGMA70-300DGMAKR0£115 USED M-AF 2012.8,2412.8,3512,8511.4,10012,13512.8,50 0f8	28mm f3.5 Nikkor.PC £995 50mm f1.4USM/NEW UK £245-£299 50mm f1.8Mk11 £55-£79	Extender 1.4E/2XE from £475 PM45/PME45/ASNEW £375-£1295 PM5/PME5/UNUSED2 £245-£475	20 – 35mm f2 8AFD £425-£695 20 – 35mm f2 8D Tokina ATX £375 24 – 85mm AFD £275 £445 24 – 120mm AFD/VR £225-£469	PENTAX SMC-A 28-135mm£295 PENTAX 67 fit 45mm to300mm£ask
CANON EOS 15mm FISHEYE . £395-5485 MINCLTA/SONY 50mm MACRO aspere 2275 CANON 24mm 11.4 MK2 UNUSED £1195 MINCLTA-AF 135mm (2 & 2275-5435 CANON 30mm 12 AUSSER £1255 MINCLTA/SONY 14.22APO £225-5375 CANON 30mm (2 AUSSER £1425-12575 MINCLTA/SONY 14.22APO £225-5375 CANON 30mm 14.VISISSER £599-£1195 MINCLTA/SONTEFER £275 CANON 30mm 14.VISISSER £599-£1195 MINCLTA/SONTEFER £275	USED DIGITAL SLR CAMERAS AND LENSES CANON 1DS MK111.LOW USAGE£3750 CANON 1D MK111/NEW?£1895-£2375	85mm f1.8 USM .from £175 85mm f1.2/L11 £1225-£1625 100mm f2/f2.8 Macro £225-£375 300mm f2.81/f5 £1895-£3495	Magnifier PM/E 90.51.NEW £149 PM90/PME90/BOXED/UNUSED? £225-£795 NC2 Prism/Early Meterprism £69-£175 HC-3 HC-3-70 Prism £145-£275	28 – 70mm AF/D £125 - £215 28 – 70mm f2.8AFS £775-£1195 28 – 85mm AF/asnew £145 - £245 35 – 70mm f2.8 AF/D £295-£445	Projectors, converters, cases, bags. Flashguns, Enlargers PHOTON B. 800W redhead kit
CANON 400mm 12.8L/11	CANON 1DS MK11 £1495-£2275 CANON EOS 1D MK11/n £695-£1125 CANON EOS 1DS/asnew £995-£1275 CANON EOS 1D £375-£545	SIGMA 30014.40015.6,500 £ASK 300mm 14 L/IS/asnew £545-£1045 400mm 12.8L Mk1/11/IS from £2695 600mm 14L/IS £3695-£5995	A12.A16.A24/Latest/NEW? £89-£595 A24 back latest £169-£395 12-on/Pola-80 Backs £69-£99 70mm Manazines from £105	35 – 135 AF £295 80 – 200mm 12.8 AF/D £425 - £795 80 – 200mm 12.8 AFS £995-£1275 80.400mm Takina ATV	POLAROID 10x8 Processor £ASK PERIFLEX GOLD* +50 12.8 £295 REID 3+5cm TD*, SUPERB £135 RETINA I/1a £69-£115 RETINA REFLEX 4 £275-£425
CANON 11-17mm TAMRION. 2375 NIKON 33 2000 KIT UNUSED Softers CANON-TKNA 10-17mm FISHEYE. £475 NIKON 33 DI VIMPICE-501: 4. 2NEG CANON 16-35 £2 81/11. £745-£956 NIKON SP. Sp. Ed+3511.8, NEW?. £4275.	CANON EOS 5D/ASNEW. £695-£995 CANON EOS 100/160 £145-£195 CANON 30D 40D/UNUSED £299-£525 CANON 50D/BXD/NEW UK £575-£699	1000mm f8 Sigma_trunk £3795 10-22mm EFS/NEW £499-£665 16 – 35mm f2.8L/asnew £725-£995 17 – 40mm f4L/asnew £495-£575	Pola100,Pöla+,PolaCombi £89-£195 H1 Polaroid Back £245-£345 Tubes 8mm to 56E £49-£139 Bellows,Semi/Auto £195-2445	SB 20, 24, 25, 26, 28, 80DX. £ask Metz 34-54AF DIGITAL Flash £ask ME15/19/21/22/25/26/28 CSQLC245	RETINA REFLEX 4 £275-£425 ROLLEI-35 GERMAN £245-£375 ROLLEI 2 8GX PLATIN ANNIV. £1995 ROLLEI 6000 HIGH-D SCREN £145
CANON EOS 17-401/Asnew £475-£575 NIKION 28TH/90XED/INISED? £425-£575 CANON EOS 20-35 f.28 L. £475-£575 NIKIONOS 11WA/-38-JNISED? £295-£575 CANON EFS 10-22mm/asnew £475-£575 NIKION PC-SHIFT 28mm 35mm £286 CANON EFS 17-5567, 8 6 449-6675 NIKION 14mm/18mm 17 &861 PC 4785-4675 NIKION 14mm 17 &861 PC 4785-467	CANON 20D + 18-55	20 - 35mm USM from £185 20 - 35mm f2.8L £375-£595 24 - 70mm f2.8L £695-£925 24 - 85mm USM £185-£245	Pro-Lenshades various £ask Winder-F.Winder-CW £195-£395 Cable release-Winder CW £40 Filter 93 POLAVCR NEW £3sk	Nikon Ringflashes. £ask MF-24 250-Exp.Action Finder-F4 Neg MC30,MC20 Remotes/New £39-£79 Nikon filters, several £ask	ROLLEI 6001/3/8 comp £595/£995 ROLLEI 6006 COMP,ASNEW £699 ROLLEI 6008i £875-£1195 ROLLEI 6008 Integral II as new £neg
CANON 24-70 12.8 L/asnew. £745-£895 NIKON 8mm f40 SIGMA FISHEYE £495 CANON 24-105mm L/NEW .£675-£895 NIKON 8mm f2.8 AIS RARITY £3295 CANON 28-70 12.8 L/asnew £575-£725 NIKON 15 13.5 AIS/asnew £675-£1295	Kodak DCS Pro(C.N)/new? £ASK Kodak DCS Pro14N/512 £545-£745 Kodak DCS 420.520C.760 £offers	24-135mm TAMRON SP	Filter series 60 CB1.5 £ask Polarising Filter S60 New £185 Polarising Filter S70 NEW £225 Softar LIL III S60 new £ask	NIKON MF HUGE STOCKS-PLEASE PHONE/FAX/EMAIL OLYMPUS 35mm, HUGE STOCKS	RÖLLEI PO /S 4010250mm lenses £ask RÖLLEI P11 6x6cm PROJECTOR £595 RÖLLEI SL66 METERED HOOD £295 RÖLLEI SL66/E/SE 45' Prism £195-£325
CANON 70-200 (2.8L/1S £845-£1375 NIKON 18mm (3.5 AIS £495-£895 CANON 70-200 (4L/1S £375-£849 NIKON 18mm (4.4 Al/rare £745 CANON FOS 100-400 U.S £845-£1095 NIKON (50.4 45mm (2.8 aspew) £ask	MINOLTA 7D BODY/BOXED	28 - 135mm IS/NEW £245-£375 28-300L-USM/ASNEW £1495-£1995 35 - 105,35-135 USM £85 - £165 35 - 350mm L £85-£1345 2845-£1345	Softar I, IT, III S60 new £ask Softar 1 series 70, NEW £175 IR release unit 555ELD, NEW £285 Step up ring 60-70 £ask Flashouns/ Brackets £129	PHONE/FAX/EMAIL PENTAX 35mm,645,6x7 HUGE STOCKS PHONE/EMAIL	RÖLLEI filters, RÖLLEINAR 1-3 £ask RÖLLEI 6x6 proj lens 110-160mm. £334 SEKONIC L778 SPOT METER £445 SIGMA 12mm Fisheye T mount £545
CAF-SIGMA 50-500 EX-HSM £995 MIKON ZEISS 5011 4 NEW? £495 CAF-SIGMA 120-30012 8 £1595-£1895 MIKON 60mm 12 80 MIKO £175-£295 CAF-SIGMA 100-30014 ASNEW £875 MIKON 85mm 11 4 AIS £495-£875 CAF 12-24 TAVAN-DXISIGMA £365-£599 MIKON 16511 8/13512 AIS £499-£875	PANASONIC 45-200mm,BOXED	50-500mm SIGMA/NEW £295-£1045 100-400mm LIS/asnew £895-£1175 70-200mm 12 8SIGMA/NEW £475-9655	WELT-USED BODIES, LENSES £TO CLEAR D-Flash-40, /asnew £275-£425 HASSEL/METZ 4504 TTL FLASH£295	PROJECTORS HUGE STOCKS PLEASE PHONE ROLLEIFLEX - 6x6.35mm HUGE STOCKS	SIGMA 600mm MF.OM.MD.NIK. 2345 SIGMA 180mm Macro CAFNAF £475 SINAR P 10x8, SINAR P2 10x8 £ask SINAR P2 5x4, as new £offers
CANON EX SPEEDLITES 2125-2325 NIKON 120 MEDICAL/NEW? _ 2745-21495. CANON MAIN 4 RINGELASH	NIKON D70/70s/D100. £185-£295 NIKON D70S.BOXED, UNUSED. £345 MBD100 Grip/new(D100). £69-£99 Nikon D1/X kit/asnew. £225-£495	170-500mm SIGMA,asnew	KONICA HEXAR-RF KIT £995-£1495 FOCOMAT 11c.(Last)-ILFD 500HD£Neg LEICA M8, BVChr/BXD UNUSED£ASK	PHONE/EMAIL BRITISH/GERMAN CLASSICS, FOLDERS. ASK US	SINAR P2, 10x8 & 5x4
CONIAX 25mm,28mm/MM £195-1445 NIKON 1920/700/35UNUSED £245 CONITAX 85mm/1 4/MM £375-5575 NIKON 12-24mm A75 £575-659 CONITAX 17,8XT/AUNUSED £275-5595 NIKON-TOKINA 12-24UX £575-659 CONITAX 17,8XT/AUNUSED £275-5595 NIKON-TOKINA 12-24UX £575-6595 NIKON 14-24 24-70mm N €975-91125	NIKON D2H £495-£695 NIKON D2X/D2XS £695-£995 NIKON D3/x,D700.300/UNUSED £ASK NIKON D80/D200/ASNEW £375-£599	Macrolite ML3/asnew £95-£165 Pola-filter 400/2.8/60014 £225 ACCESSORIES GALORE £PLEASE ASK	Leica M1, OUDIES E595-1995 Leica M2 Black Paint, unused. Eneg LEICA M3 BLACKPAINT, Orig Eneg LEICA M3 Expuisitely Painted Black Sask	STUDIO LIGHTING/PRO FLASH PHONE/EMAIL MINOLTA OC-1100 OFFCAM CABLE 259	SUPER SYMMAR 80mm f4
CONTAX DATABACK-T2 GOLD . £175 NIKON 17-35mm 72.8 AFS . £995-£1495 CONTAX T2.TITIN/ASNEW . £225-£245 NIKON 17-55mm 72.8 AFS . £945-£875 CONTAX T3.ANINV.70YR . £ASK NIKON-TAMBON 17-50/2.8 £45- CONTAX T3.ANINV.70YR . £45-£745 CONTAX T3.ANINV.70YR . £45-£745	OLYMPUS E1/BXD/ASNEW	CANON MF-(CANON FD) £1125 CANON F1N asnew UNUSED £1125 CANON F1N WL Finder unused £195 CANON Speedfinder-Old F1 £275	Leica M3, late dw. glass p/p	MINOLTA RC-1000L/RC-1000/EC1000 £49 SPECIALS AL PA 6c 9d 10d bodies£295-£995	TAMRON 500mm MIRROR
CONTAX G2+45mm/RI ACK/NFW/2 NIKON 28-45mm Al scarce 9475	OLYMPUS 7-14mm,UNUSED. £1195 OLYMPUS 50mm f2 MACRO £345-£425 OLYMPUS 14-54f2.8-4 £269-£325 LEICA 14-50mm f2 8-4(4/3rd). £525	CANON F1n(old)+Motor+250Mag £995 F1N/AE,various+MOTORDRIVE £225-£695 F1/n (original), various £145-£445 F1_LAKE PLACID_used £495	Leica M6 Platin+50f1.4.unused? £5950 M6 TITANIUM.BOXED.UNUSED £1995 LEICA M6/TTL/UNUSED £745-£1695 LEICA M7/MP BODIES £1245-£1995	ALPA 11 EL, 11SI bodies	-VISATEC Soft Box. £ask VOIGTLANDER BESSA R2 M £375 VOIGTLANDER BESSA II 6x9£245-£495 VOIGTLANDER R2A-RAPIDWINDER £ask
CONTAX-G LENSES/BLACK/NEW £ASK NIKON 28-70mm 12 8AFS £895-£1295 DALLMEYER 5cm 11. Tmount £ask NIKON 24-120mm/VR £225-£499 EPSON P3-5000 PORTABLE STORG £ask NIKON 35-70mm AFD £395-£545	PENTAX K10/20/200D+18-55£ASK H0YA 80/81/85ABC, ND2/4, FL-W, CIR-POL 43mm-82m £ASK	BOOSTER FINDER, boxed, asnew £325 CANON PELLIX+50mmf1.4fl £195-£299 Canon EF, rare £175-£295 190, various £125-£225 A1, various £75-£185	LEICA MDa, DATASTRIP, Nice £845 90mm f2.8 ELMARIT-M £495-£1195 90mm Summicron-M.Ch/BI £775-£1295 Leica Apo-Teh/t-M 135mm f3.4£1195-£1475 Leitz 400+560mmf5.6, Viso+R £ASK	BESSA 11.6x9cm.SKOPAR £375-£495 BESSA II.6x9cm. HELIAR £395-£595 BRONICA S2A COMPLETE £245 BRONICA SOAL comp. SUPERB £595	VOIGTLANDER Prominent + 50 f2£475 VOIGTLANDER 54mm UV/Focar lenses £ask VOIGTLANDER 150 Apo Lanthar£695 VOIGTLANDER 240mm HELIAR£595
FUJI SWD65mf5.6/360f6.3	PROFESSIONAL DIGITAL BACKS + BODIES ALL MAKES OF NEW PRO BACKS SUPPLIED AT REALLY LOW PRICES!	AE1/Programme, various £59-£159 T50/T70/T80, various £45-£139 FTB/n, various £49-£175	Leitz 400+560mmf6.8,Viso+R£ASK Coll.50mm Summicron-M*blackpaint£offers Leitz Mooly Motor,Black,superb£offers	CANON ACK500/CA600 new£49/£75 CASARI ANCA VIDEO EDITOR£70 Clear	VOIGTLANDER 12to75mm M39. £ask VOIGTLANDER VIRTUS-645 £475 VOIGTLANDER VITOMATIC IIa. £75-£145 WALLACE HEATON 6x9 camera £275
FUJI G\$W690.65mm £845-£1195 NIKON 300mmf2.8 A/IS £875-£1475 FUJI G\$W680 MK111.65mm £1395 NIKON 300mmf4 ED/AFS £445-£795 FUJI G\$X 617-90mm/105mm .£2595-£3395 NIKON 300mmf2.8AF-ED £1695-£2250	Garnival 2020 Hassel-V sys	15mm f2.8 fsheye	M6 Panda very nice £ask M4-PM4-2 bodies from £495 M4-P Winder, really nice £245 MDA-Datastrip body £995	COMMERCIAL EKTAR 360mm £595 CONTAFLEX Super8 /BC £145-6345 CONTAX IIA+50 £225-6495 CONTAX IIA+50 £225-6495 CONTAX 1 + 5cm, EARLIEST? £995	WIDELUX 150 PANORAMA £1995 WRAYFLEX 1 MILITARY body boxed £3sk YASHICA AF35-70/28-85/70-210 £ASK YASHICA 500mm f8(Contax fit) £395
FULI GX 617LENSES-90/105mm EASK NIKON 300mm 12 8 VR.NEW E: 53748 FULI 300mm-FINDER-6X617 C: 2495 NIKON 500mm 14 AFS . \$2350-14255 FULI GX617 90-300 LENSHADES .ea£195 NIKON-AF 200-500 TMRN . \$695-8255 FULI GX680-111+135mm.asnew . \$2175 NIKON 82 29 MACROL ITE	LEAF 22 MP.HASSEL H or V £neg LEAF APTUS 65/75 (SPECIAL) £neg Leaf Cantare-Hassel V £neg Mamiya 645AFD comp/new £1075-£1575	24mm f1.4L, superb £895 28mm 35mm 50mm, various £29-£99 28f2.35f2.85f1.8 £125-£295 35mm TILT/SHIFT £425-£575	MD2.black.un-common	CONTAX MP-1 battery holder 645 £275 CONTAX 645 Pro lenshade £225 CONTAX right angle finder £145 ENSIGN 6x4 5cm £199	YASHICA T-T5, Zeiss T
FULI GX 880 ME1-3 Comp E989-E1875 NIKON S8200 RTC1 MACROKIT 5255 FULI GX880 LENSES-50-300mm ASS, NIKON S8-21 MACROLITE-F-3 2575 FULI GX880 S00mm-Accs, rarty DASK NIKON S8-17(F3) NEW? 1199 FULI GX880 AE-FINDER SARROW 5575 NIKON DW1 (F2) WIE (NINUSED? 2199	Mamiya RZ Pro IID.new. £1995 Mamiya RZ Comp+Hassel Digiback. £neg HASSEL IMACON 384c 4SHOT 39mp .£neg PHASE 1 P25.HASSEL-V/H.22MP £neg	100mm/Macro,135mm,200mm£45-£325 200mm f2.8/unused£175-£345 300mm f2.8.various£725-£1245 400mm f4.5.various£299-£495	MINOLTA CLE COMPLETE KIT £1699 21mm f2.8/ASPH £595-£1895 28mm f2.8 Elmarit £595-£875 35mm f1.4 Summilux/ASPH £575-£2195	ENSIGN SELFIX 6x4.5 xpress £175 FUJI PICTROGRAPHY 3-4000 £10x FUJITA 6x6, various £ask GANDOLFI ½ plate/5x4 £ask	ZEISS PLANAR 80InCOMPUR SNEG ZEISS SONNAR 250InCOMPUR SNEG ZEISS CONTAX 300mm T2.8 AE SNEG ZEISS IKONTA 6x4.5-6x9 SASK
FUJI GX880 POLABACK-11.80XED 5325 NORMAN 4008 PORTA-FLASH £625 FUJI GX680-111 220 insert £225 NORMAN 2008 PORTA-FLASH £425 GANDOL FI 5x4 VARIANT-3 NEW? £1995 OLYMPUS 7-14mm BXD UNUISED £195	HASSEL H1D/H2D+80mm	600mm f4.5,800mm f5.6/L	35mm f1.4 M3,boxed,asnew £1350 35mm f2 Summicron/NEW £675-£1845 35mm f2/f2.8 M3 £395-£975 50mm f1 NOCTILUX/2nd £neg	GOSSEN ULTRASPOTMETER £395 GRAFLEX 6x9cm +101mm £445 ILOCA STEREO,cased.asnew £425 HORSEMAN 5x4 GEARED £875	ZEISS TROPEN(TROPICAL)ADORO
HASSEL FLEXBODY/ASNEW£1695-£1995 OLYMPUS 14-54mm/UNUSED?£245-£345 HASSEL PME 45,BOXED NEW?£1195 OLYMPUS 40-150ED£99-£195 HASSEL PME 90/45NEW £425-£675 OLYMPUS 50-2007/8-3-\$45NEW £825	FIXED LENS DIGITAL CAMERAS	CONTAX 645 complete, various£995-1495 CONTAX 645 FLASHBRACKET£195 645+80+Kodak/lmacon-Digital .from £2795 645 Body £275-2595	50mm f2 collapsible BLACKPAINT £2895 50mm f2 Summicron/Black £495-£1175 50mm f2.8 Chr/bl/asnew £345-£695 50mm f1.2 Canon+M Adanter £ASK	HORIZON PANORAMA BXD	ZEISS CONTAX rangefinder lenses£ask ZEISS IKON 1.7x TELESKOP£225 ZEISS SUPER IKONTA-1V,cased£475
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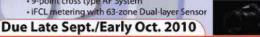
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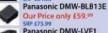
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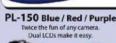




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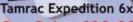
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300 F2.8 EX DG £1499 1.4x or 2x EX DG each£169 2x conv EX £119 OTHER CAF	M645 1000S body£79 24 F4 M- Box£599 45 F2.8 N M- Box£279 50 F4 Shift M- Box.£449
OTHER CAF	45 F2.8 N M- Box £279
	50 F4 Shift M- Box . £449 50 F4 Shift £399
TAM 55-200 Dill	55 F2.8 N£199
Teleplus 2x MC7 DG 279	80 F1.9 C£149
TAM 200-400 F5.6 £279 Teleplus 2x MC7 DG £79 Teleplus 2x MC7 £69 CANON FLASH	80 F2.8 N
300EZ . £29 380EX £119	110 F2.8 N
WFT-E3 box£449	150 F3.5 C £99
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28 F3.5 MC
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9	18-55 F3.5/5.6 AFS £79
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1	24-85 F2.8/4 AFD. £399 28 F2.8 AFD. £149
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1	70-300 F4 5/5 6 VR C339
	70-300 F4/5 6 AFD \$179
1	70-300 F4.5/5.6 G £79
1	80-200 F2.8 AFS £799
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)	200 F2 AFS VR C2599 300 F2.8 AFS VR C2599 300 F2.8 AFS VR. WE3199 500 F4 AFS VR C5499 400 F2.8 AFS VR C5499 400 F2.8 AFS VR C5499 600 F4 AFS II £4399 500 F4 AFS III £4399
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)	400 F2.8 AFS VH., 15499
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1	SIGMA NAF
1	15-30 F3.5/4.5 DG M-5269
1	17-35 F2.8/4 EX DG . £249
)	17-35 F2.8/4 EX £219
1	18-50 F2.8 EX DC Mac £229
1	15-30 F3.5/4.5 DG M-£269 17-35 F2.8/4 EX DG .£249 17-35 F2.8/4 EX DG .£219 18-50 F2.8 EX DC Mac£229 18-125 F3.8/5.6 £139 18-200 F3.5/6.3 M-£139
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,	24-70 F2.8 EX DG £299 28-70 F2.8 EX £199
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)	28-200 F3.8/5.6£49 28-300 F3.5/6.3£129 30 F1.4 EX DC box£319 30 F1.4 EX DC scrufy £199
	30 F1 / FX DC box 6319
	30 F1 4 EX DC scruffy, £199
)	50 F2.8 EX DG
1	50-500 F4.5/6.3 EX DG £649
	50-500 F4.5/6.3 EX £549
)	55-200 F4/5.6 DC Mint, £69
9	70-200 F2.8 EX£499
)	70-200 F2.8 EX DG£499
	70-300 APO Mac DG £129
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1	28 300 F8.5/6.3 C120 30 F1.4 EX DC box C210 30 F1.4 EX DC scrufty, C198 50 F2.8 EX DG C188 50-600 F4.5/6.3 EX DG 5684 50-600 F4.5/6.3 EX DG 5684 50-600 F4.5/6.3 EX C549 70-200 F2.8 EX C499 70-200 F2.8 EX C499 70-300 APO mac DG F129 70-300 Mac DG C599 100-300 F4.5/6.3 EX C549 100-300 F4.5/6.3 EX C549 100-300 F4.5/6.3 EX C599 100-300 F4.5/6.3 EX C599 100-300 F4.5/6.3 EX C599 100-300 F6.3 EX C599 100-500 F5/6.3 C439 14x EX DG corv C169 TAMRON NAF
)	120-400 F4.5/5.6 DG £529
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1	10-24 F3.5/4.5 Dill M-£329 18-200 F3.5/6.3 Dill .£119 18-250 F3.5/6.3 Dill .£219
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)	90 F2 8 boy 6249
í	2x MC conv £49
)	TOK 11-16 F2.8 ATX £399
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)	55-200 F4/5/6 DIII 249 70-300 F4/5/6 DI 289 90 F2/8 box 2249 2X MC conv £49 TOK 11-16 F2/8 ATX £399 TOK 28-105 F3/5/45 £79 TV/ 100-400 F4/5/6/7 £169 FLASH/ACCESS 8B-24 £66 SB-25 £69 SB-26 C £69 SB-30 669 SB-27 £69 SB-30 669 SB-28 or SB-28DX ea £129 SB-50DX £49 SB-50DX 129 SB-50DX £49 SB-50DX 129 SB-60D box £169
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)	56-24 . £69 5B-25 £69
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)	SB-600 box 6160
1	MB-16 £39
ì	MC-30 . £40 MC-36 £89
)	MH-15 . £49 MH-30 £79
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	F2 Chr + DP1 Prism£279
1	FM2n b/o chr/blk £239
)	FE2 Body Black £149 FM2 Body Chrome £149
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ì	FF hody black 689
)	24 F2.8 Al £169
}	28 F3.5 Shift £479/599
)	28 F3.5 Al£99
1	35 F2.8 shift early £249
)	35-70 F3.5/4.5 AIS £99
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ì	100-300 F5.6 AIS - £149
ì	105 F2.8 AIS micro, £299
ì	135 F2 AIS£POA
)	135 F2.8 Al £89
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)	300 F2.8 AIS 1999
)	300 F4.5 Al £149
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5-200 F4/5.6 AFS DX£129	24 F2.8£139
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0-300 F4/5.6 AFD £179	135 F3.5 £39
0-300 F4.5/5.6 G£79	135 F3.5 £39 135 F4.5 mac M- box £249 400 F6.3 £449
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0-24 F3.5/4.5 Dill M-£329	1.4x or 2x con ea £199
0-24 F3.5/4.5 Dill M-£329	1.4x or 2x con ea £199
0-24 F3.5/4.5 Dill M-£329	1.4x or 2x con ea £199
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0-24 F3.5/4.5 Dill M-£329	1.4x or 2x con ea £199
0-24 F3.5/4.5 Dill M-£329	1.4x or 2x con ea £199
0-24 F3.5/4.5 Dill M-£329	1.4x or 2x con ea £199
J-24 F3.5/4.5 Dill M-S329 J-200 F3.5/6.3 Dill .£119 J-250 F3.5/6.3 Dill .£219 J-270 F3.5/6.3 Dill .£219 J-270 F3.5/6.3 Dil .£219 J-270 F3.5/6.3 Dill .£249 J-270 F3.5/6.3 XR. Dill .£249 J-200 F3.5/6.3 XR. Dill .£249 J-200 F4.5/6.5 Dill .£49 J-200 F4/5.6 Dill .£49 J-270 F4/5.6 Dill .£4	1.4x or 2x son ea. £199 Helicod ext tube. £79 Helicod ext tube. £79 Ext tube set. £99 120 insert. £79 500FTZ flash. £129 PENTAX 645MF 615 Body 75 F2.8 + 120 insert. £299 645 Body (No insert) Scruffy. £149 45 F2.8 £249 45 F2.8 £249 75 F2.8 £169 75 F2.8 Leaf. £149
J-24 F3.5/4.5 Dill M-S329 J-200 F3.5/6.3 Dill .£119 J-250 F3.5/6.3 Dill .£219 J-270 F3.5/6.3 Dill .£219 J-270 F3.5/6.3 Dil .£219 J-270 F3.5/6.3 Dill .£249 J-270 F3.5/6.3 XR. Dill .£249 J-200 F3.5/6.3 XR. Dill .£249 J-200 F4.5/6.5 Dill .£49 J-200 F4/5.6 Dill .£49 J-270 F4/5.6 Dill .£4	1.4x or 2x son ea. £199 Helicod ext tube. £79 Helicod ext tube. £79 Ext tube set. £99 120 insert. £79 500FTZ flash. £129 PENTAX 645MF 615 Body 75 F2.8 + 120 insert. £299 645 Body (No insert) Scruffy. £149 45 F2.8 £249 45 F2.8 £249 75 F2.8 £169 75 F2.8 Leaf. £149
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AS-1/AS-4/AS-6 ea £17	DENIE
SB-16 or SB-16A ea C79	PENI
SB-17 fit F3 £69	V7D back.
MB-4 fit F3	K/D body
DR-3 Angle Finder £69	K7D body £ Kx body £ Kx + 18-55mm.
AS-1/AS-4/AS-6 ea. £17 SB-8E . £20 SB-16. £49 SB-16 or SB-16A ea £79 SB-17 fit F3. £69 MB-4 fit F3. £49 MD-12 FM2n / FE2. £49 DR-3 Angle Finder. £69 DW-3 WLF fit F3. £69 MF-19 Data Back F301 £39	Kx + 18-55mm
MF-16 FM2N£49	-
OLYMPUS OM	TANH
OM1n chr body £129	10-24mm f3.5/4.5
OM-10 chr body £49	SP Di II
24 F2.8£139	Control of the Contro
OM4Ti black £349 OM1n chr body £129 OM-10 chr body £49 OM-40 black body £79 24 F28 £139 35-105 F3.5/4.5 £149 50 F18	£379
50 F3.5 mac M- box£149	17-50mm f2.8 SF
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400 F6.3£449	£379
Auto ext tube 14,25 ea£39 Manual ext tube 7, 14, or 25 ea£24 Auto Variable ext	23/3
14, or 25 ea £24	18-200mm f3.5/6.
Auto Variable ext	Di II NAF (no mo
tube 65-116	£139
MZS body £299	£139
MZS body £149 Z1P body £149 MZ5 or MZ5N body £79 MZ50 body	10.050
MZ50 body£39	18-250mm f3.5/6
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50-200 F4/5.6 M £79	18-270mm f3.5/6. Di II VC LD CAF
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35-105mm F3.5 FD 50mm F3.5 B/lock + FD25	E+£
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Nison DS0 Body Cnly Nison D708 Body Cnly Nison D708 Body Cnly Nison D708 Body Cnly Nison MB-D200 Grp Nison MB-D200 Grp Nison MB-D200 Grp Nison MB-D100 Grp N	E+1 339 E++ 2199-2219 E++ 2199-2219 E++ 2199-249 Mint- 289 E+ 2249 E+ 2249 E+ 2249 E+ 2249 E+ 2249 Mint 2449 Mint 24
Nikon DO Body Only Nikon D'70 Body Only Nikon D'70 Body Only Nikon MB-200 Grp Nikon MB-200	E+1 339 E+1 239 E+1 239 E+1 239 E+1 239 E+1 239 E+1 239 E+1 249 E+1 249 E+1 249 E+1 249 E+1 249 Mint 2
Nicon Dos Berlands V. Nicon DOS Berlands V. Nicon DOS Berlands V. Nicon MB-D00 Grip As Set Nicon MB-D100 Grip As Set Nicon Coope P. O. Olympus E 9 bedy Only Cooper E 9 Computer E 1 + VLD 2 Grip Olympus E 1 bedy Only E 1 Olympus E 1 bedy Only E 1 Olympus E 1 bedy Only E 1 Olympus F1-ST last Bracket E 1 Olympus F1-ST has Bracket E 1 Olympus F1-ST has Bracket E 1 Olympus F1-ST has Bracket E 1 F1-ST last E 1 Olympus F1-ST has Bracket E 1 F1-ST last E 1 Olympus F1-ST has Bracket E 1 F1-ST last E 1 Olympus F1-ST has Bracket E 1 F1-ST last E 1 Olympus F1-ST has Bracket E 1 F1-ST last E 1 Olympus F1-ST has Bracket E 1 F1-ST last E 1 Olympus F1-ST last E	E+1 339 E+1 219 E+1 219 E+1 219 E+1 229 Mint 239 Mint 249
Nikon D30 Body Cnly Nikon D70 Body Cnly Nikon D70 Body Cnly Nikon D70 Body Cnly Nikon MB-D200 Grp Nikon MB-D200 Grp Nikon MB-D200 Grp Nikon MB-D100 Grp Niko	E+1 339 E++ 139-219 E++ 139-219 en / E++ 279-249 en / E++ 289-249 / E++ 269-269 E++ 269-269 / E++ 269-269 / E++ 219 / E++ 219 / Mint 236 / E++ 219 / Mint 249 / Mint
Caron EOS 1DS MkII Body Only . Caron EOS 1D MkII Body Only . Caron EOS 1D MkII Body Only . Caron EOS 3D MkII Body Only . Caron EOS 3D MkII Body Only . Caron EOS 3D Body Chip . Caron EOS 3D Body Chip . Caron EOS 3D Body Only . Caron EOS 4D Body Only . Caron EOS 4D Body Only . Caron EOS 4D Body Only . Caron EOS 5D Body Only . Caron EOS 5D Body Only . Caron Body EOS Body Chip . Caron EOS 4D Body Chip . Caron EOS 4D Body Chip . Caron Body EOS Body Chip . Leica Mody EOS	E++ 1399 E++ 1349 E++ 1399 E218 E++ 1399 E218 E++ 1299 E418 E++ 1299 Mint 1249 Mint 1249 Mint 1249 Mint 1249 Mint 1249 Mint 1249 E++ 1299
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Nikon DOS Body Only Nikon DYS Body Only Nikon DYS Body Only Nikon MS-200 Grip Nikon MB-200 Grip Nikon	E++ 1349 E++ 1349 E++ 1349 E++ 1349 E++ 129- 249 Mint- 1249 F+ 124- 249 E+ 124- 249 F+ 124- 249 E+ 124- 249 E+ 124- 249 E+ 124- 249 Mint 1249 Mint 1249 Mint 1249 Mint 1249 Mint 1249 Mint 1249 E++ 1249 Mint 1249 Mint 1249 E++ 1249 Mint 1249 E++ 1249 Mint 1249 E++ 1249 Mint 1249 Mint 1249 E++ 1249 Mint 1249 Mint 1249 E++ 1249 Mint 1249 E++ 1249 E++ 1249 E++ 1249 Mint 1249 Mint 1249 E++ 1249 Mint
Nikon Dob Parlament of P. Nikon DDS Body Only Nikon DDS Body Only Nikon MB-DDS Grip	E+1398 E+1599-2218 E+1599-2218 E+1599-2218 E+1599-2218 E+1599-2218 E+1599-2218 E+1599-2218 E+1599-228 E+1599-228 E+1599-228 E+1599-228 E+1599-228 E+1599-228 E+1599-228 E+1599-228 E+1599-238 E+1599 E
Nikon Doß Bedy Cnly Nikon Drüß Bedy Cnly Nikon Drüß Bedy Cnly Nikon Drüß Bedy Cnly Nikon MB-2000 Grp N	E+1 239 E+1 23
Panasonic DMC-FX55 Ricoh GXR + 24-72mm Ricoh GX100 + V/Finder	E++ £149 New £399 E+ £179
Panasonic DMC-FX55 Ricoh GXR + 24-72mm Ricoh GX100 + V/Finder	E++ £149 New £399 E+ £179
Panasonic DMC-FX55 Ricoh GXR + 24-72mm Ricoh GX100 + V/Finder	E++ £149 New £399 E+ £179
Panasonic DMC-FX55 Ricoh GXR + 24-72mm Ricoh GX100 + V/Finder	E++ £149 New £399 E+ £179
Panasonic DMC-FX55 Ricoh GXR + 24-72mm Ricoh GX100 + V/Finder	E++ £149 New £399 E+ £179
Panasonic DMC-FX55 Ricoh GXR + 24-72mm Ricoh GX100 + V/Finder	E++ £149 New £399 E+ £179
Panasonic DMC-FX55 Ricoh GXR + 24-72mm Ricoh GX100 + V/Finder	E++ £149 New £399 E+ £179
Panasonic DMC-FX55 Ricoh GXR + 24-72mm Ricoh GX100 + V/Finder	E++ £149 New £399 E+ £179
Panasonic DMC-FX55 Ricoh GXR + 24-72mm Ricoh GX100 + V/Finder	E++ £149 New £399 E+ £179
Nikon DOS Body Only Nikon DYS Body Only Nikon DYS Body Only Nikon MB-2000 Grip Nikon MB-2	E++ £149 New £399 E+ £179

Flash & Lighting - Please Phone

Fuji - Ple	ease Phone
Hasselblad	
503CX Black Body Only 503CX Chrome Body Onl	F++ F449-F45
503CX Chrome Body Onl	v F+ F4
500ELX Black Body Only	E+ / E++ £549-£56
903SWC Complete	F+ F4
903SWC Complete	F++ £2.29
Arc Outfit	F+ F2 2
30mm F3.5 C5 Fisheve	F++ F399-F44
50mm F4 C Black	F+ F4
50mm F4 C Chmme	Fyc / F++ £249-£30
50mm F4 CF	As Seen / F+ F199-F4
50mm E4 Chrome	Fac E3
50mm F4 Classic ZV 60-120mm F4.8 FE	Eve C10
60-120mm F4.8 FF	Unused £2.9
60mm F3 5 C Black	F+ F8
60mm F3.5 C Black 80mm F2.8 FE 120mm F4 CF Macro	Fyr F30
120mm F4 CF Macm	F+ / F++ PR49-P9
135mm F5.6 C Macro	F+ /F++ £249-£3
126mm E6 6 C Dianar	E 170
150mm F2.8 F	F-+ F3
150mm F2 8 FF	F-+ P4
150mm F4 C Black	Ac Seen / F++ P1/0-P20
150mm F4 C Chmme	Fw P1
150mm F4 CF	As Seen (F++ £290,£4)
150mm F4 Cfi	E++ C840 C9
250mm F4 F	E1 L3
250mm F4 F 250mm F4 FE	F+ /F++ 9500-97
250mm F5.6 C.Chmme	At Seen / F+ P149-P2
250mm F5.6 C Chrome 250mm F5.6 CF 350mm F5.6 C Black	F1+ 53 3
350mm F5.6 C Black	Evr / F_ £300_£4
500mm F8 C Black	F_ P/0
70 Chmme Man	E ₄ /E ₄₄ N
70 Chrome Mag A12 Black Mag	Ac Soon / Evry DIQ-DI
A12 Chrome Mag	Ar Soon / E-+ P40.P1
A16 Chrome Mag	E./E.+ 070.01
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A16S Chrome Mag A24 Black Mag	E./E., 0106,01/
A24 Chrome Mag	FL/Mist DEGLD1
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A24 TOC Black Mag	E+ £139
F24 Black Man	F+ 5190
Polamid 100 Man	F_ £75
Autohellow + Hood	
Extension Tube 10	F+ 9179
Extension Tube 32	
HC Prism	F+ 965
Magnifying Hood	Fyr: 045
NC2 Prism	
PM Prism	Fyr F20
PM5 Prism	F+ 9140
PM90 Prism	
PME3 Meter Prism	F_ (Mint, \$225, \$200
PME51 Meter Prism	

Hasselblad H Series



H1 Complete	E++ £1.899
H2F Body + Prism + Magazine	
150mm F3.2 HC	E++ £1.399
210mm F4 HC	E++ £1,499
Phase One H10 Back	E+ £1,250
HM 16/32 Magazine E+	Mint- £199-£369
HMi100 Polaroid Mag	E++ £149

HMi100 Polaroid Mag	E++ £1
Hasselblad Xpan - Plea Large Format/Panoramic Area Pro3 Monoral Fotoman (5PS + 75mm F6 8. Cambo Legend Monoral + Aces. Cambo Legend Monoral + Aces. Cambo Wide + 74mm F6 4. RFPfotoman (4PS + Viewer. Ebony SW25 F84 Camera Gandoli Warark Field Camera Lindri Kardan Sx4 B- System Lindri Kardan Sx6 B- System Lindri Kardan Sx6 B- System Lindri Kardan Sx6 B- System Lindri Kardan Sx7 B- System Lindri Kardan Sx8 B- Lindri Kardan Sx8 B- Lindri Kardan Sx8 B- Lindri Kardan Sx8 B- Lindri	se Phon
Large Format/Panoramic	
Arca Pro3 Monorail	E+ £2
Fotoman 45PS + 75mm F6.8	E++ £1.2
Cambo Lenend Monorail + Accs	F+ F2
Cambo Wide + 47mm E5 6 + D/E/Hold	for East \$1.00
Combo Wido - SEmm EE S - Vicusor	E. Co
Callido Mide + collilli Fo.c + viewel	Affect Of De
Eduly Swzs Field Califela	MIIII- 11,23
Gandom variant Field Camera	E++ £6
Linhof 10x8 Master GTL	E++ £1,2
Linhot Kardan 5x4 Bi-System	E+ £2
Linhof Kardan 5x4/5x7 Bi-System	E+ £2
Linhof Kardan 5x7 Bi-System	E+ £25
Linhof Technika III + 105mm As 5	Seen / F+ F4
Bollai YAct? Monorail	E++ 01 0
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Cines 10:0 D Mana Bail Comes	E. Per
Sinar Tuxis P Mono Hall Camera	E+ £6:
Sinar P2 Expert Monorali Outrit	E++ £8
Toyo 23G Monorail	E++ £2
Toyo View 45E Monorail	Unused £4
Wista 45DX Field Camera	Mint- £6-
Wista 45VX Field Camera	F+ F7
Wists Sv4 Bosewood Time II	Mint. PS.
47mm EE & Suner Angulan E. (E	V3.0VC3
47 PE A Copper Angulori	LE-L CO
4/mm F5.6 Super Angulon XL	
65MM F4 NIKKOY SW	E+ £4
65mm F5.6 Super AngulonE+ / M	Int- £299-£34
65mm F6.8 Super Angulon	E++ £1
65mm F8 Super Angulon	E+ £1
75mm F5.6 Super Angulon	E++ E3-
90mm F6 8 Super Angulon	F+ 91
90mm F8 Suner Angulon	F= £240,£2
Olem Et Europe CIV	E . DA
HEmm EC & Cinema M	E . P2
115mm P6.8 Smaron W	E+ 12
12Umm F5.6 Sironar N	E+12
120mm F5.6 Nikkor AM * ED	E++ £4
150mm F5.6 Nikkor W	E++ £2
150mm F5.6 Rodagon	As Seen £
150mm F9 Apo Ronar	E+ £1
150mm F9 G-Clamn	F++ F2
150mm F5.6 Symmar S	F++ F2
190mm EE & Ann Summer	Miet. C2
190mm DC 6 0 mmor D	E. Di
180mm Fo.6 Symmar S	E+ 11
18Umm F5.6 NIKKOF W	E++ £3
250mm F5.6 Nikkor W	E+ E3
210mm F5.6 Nikkor W	E++ £3
210mm F6.8 Calter II	E+ £2
210mm F6.8 Geronar	E++ £2
210mm F9 G-Clarro	F++ F2
210mm F5 6 Symmer S	F+ F2
210mm EE 6 Nikkor W	E . 12
200mm EC 9 Cummer	E . 00
OCCUPATION OF THE PROPERTY OF	E+12
Journal Po & Symmar S	E+ 12
Arca bx/ RVF/H (5x4)	E+ [
Canham 6x17cm H/F/Holder	E++ £6
Fuji Quickload Film HolderE+	/E++ £75-£
Horseman 6x9cm R/F/Holder	E++ £13
Kodak Readyload	E+/E++ D
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M6 Jubilee Set	99
M6 Royal Photo Society	99
M6TTL 0.85x LHSA Black Body Only Unused £2.99	99
M6.D 72x Lifanium Body Univ. Mint- F1.4:	MI.
M7 0.72x Chrome Body OnlyE+ £1,2	39
M7 0.72x Chrome Body Only	39
M6TTL 0.72x Black Body Only E++ E9: M6TTL 0.72x Chrome Body Only E++ E9:	39
M6TTL 0.72x Chrome Body OnlyE++ £9	19
M6TTL 0.85x Black Body OnlyE++ £8	39
M5 Black Body Only E+ E5	33
M4 Chrome Body OnlyE+ £599-£7	W.
M3 Chrome Body Only. E+ £5. M2 Chrome Body Only. E+ £5.	20
MDA Chrome Body Only E+ Di	20
MDA Chrome Body Only E+ £4 CL Black Body Only E+ £3	10
21mm F2.8 Asph M Black 6bitMint-£2,0	90
28mm F2.8 M Black E++ £849-£8	ã
35mm F2.5 M Black 6bit	ã.
35mm F3.5 Chrome	19
50mm F2 Close Focus E+ £3:	99
50mm F2 M BlackE+ / E++ £549-£6-	49
50mm F2 M ChromeE++ £7	39

50mm F2 Summicron	F+ F340
50mm F3.5 Chrome	Fyr F249
65mm F3.5 Chrome	F+ £200
75mm F2 Apo M Black	F++ \$1 549
90mm F2.8 Chrome (Viso)	F+ F245
90mm F2.8 M Black	F++ F690
90mm F2.8 M Chrome	F_ 0600
90mm F4 Collansible	F+ £249
90mm F4 Collapsible 90mm F4 Elmar E39	F+ /F++ 9249-9290
135mm F2 8 Black	F= F240
135mm F2.8 Black	Ac Seen \$225,\$250
135mm F4 Black	F= P440
135mm F4 Black 135mm F4 M Black	F= £300
135mm F4.5 Chrome	As Soon FOR
Minoita 28mm F2 8 M	F++ £390
Voiatlander 12mm F5.6 VM + Fi	nder Mint- F549
Voigtlander 40mm F1.4 VM MC	Mint- F299
Voigtlander 50mm F1.1 VM	Mint- F949
Zeiss 21mm F4.5 C ZM	Mint- 9749
Zeiss 28mm F2.8 ZM	F++ £500
Zeiss 35mm F2 ZM	Mint- P599
Zeiss 50mm F1.5 ZM	Mint F649
28mm Black Finder	F++ £225
Handgrip M	F++ F49
Lens Carrier M	E++ £69-£79
M2 Leather Case	F+ 025-030
M6TTL/M7 Leather Case	E++ F85
SF20 Flash	F+ / F++ F59-F79
Table Tripod	E++ £35
A42 Swing Polariser	E++ F69-F85
Universal Polariser M	E++ £199

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anogh n ens Carrier M 12 Leather Case 67TLM7 Leather Case F20 Flash able Tripod 42 Swing Polariser niversal Polariser M	E++ £69-£79
I2 Leather Case	E+ £25-£30
6TTL/M7 Leather Case	F++ F89
E70 Fleeh	E. /E. PEO P70
LL Ties I	ET/ LTT LUG E/G
ibie inpod	
42 Swing Polariser	E++ £69-£85
niversal Polariser M	E++ £199
nica P Series	
Cold Comments	Heimad D4 000
3 Gold + 50mm F 1.4	
9 Anthracite Body Uniy	E+ / Mint- 1899-11,099
9 Black Body Only	E++ £999
8 Black Body Only	F+ /F++ \$360,\$300
9 Chromo Body Only	E. IE., 0300 0440
6 Cilionie Body Olly	E+ / E++ 1380-1443
/ Unrome Body Uniy	E+ 1295
6.2 Black Body Only	E++ £749
6 Black Body Only	E+ / E++ £399-£449
5 Black Body Only	E+ / E++ 6340-6340
E Cheme Body Only	E P940
C Discussion As	E /E - 0040 0040
E Black Body Unity	E+/E++ 1219-1248
4 Black Body Only	As Seen / E+ £99-£159
3 MOT + Winder	E+ / E++ £239-£299
3 MOT Body Only	F+ F159
2 Anniversity Rock Only	E++ 0640
L2 Alline Saly Dody Only	F - 0400
LZ BIBOX BODY UNIV	E+ 1,495
L MOT Black Body Only	E++ £299
L Chrome + 50mm F2	E++ £349
Black Body Only	F++ 0340
Change Body Clake	E . 0100
L Gradile Body Orly	F 0470
ексалех ыаск воду	EXC £1/5
5mm F2.8 Fisheye HUM	E++ £599
4mm F2.8 R 3camA	s Seen / E+ £299-£349
8mm F2.8 PCS Shift	E++ / Mint- £899
8-70mm F3 5-4 5 B 3cam	E+ / E++ 0249-0340
9.70mm F3 E 4 E DOM	E - (E 0210 0200
5-7011111 F3.5-4.5 HOM	C+ / C++ L3 10"L300
omm rz.8 H 3cam	
5-70mm F3.5 R German	E+ £449
5-70mm F3.5 R Japan	E+ / Mint- £349-£399
0mm F2 B 1cam	F+ 1140
Demm ED & DOM Monor	E C640
Dam CO O D Coom Moore	Fire PD40
umm rz.o n acam wacro	EXC 1.243
0-210mm F4 H 3cam	E+/E++£375-£449
0-200mm F4 ROM	E++ £699
0-200mm F4.5 R 3cam	Exc / E+ £149-£249
0mm F2 8 B 3csm	Eyr (200
Name E2.0 ADO Mare DO	1 E. C1.000
JUINI FZ.6 AFO MAGIO POI	F. D 00 400
J5-28Umm F4.2 Vano HUM.	Ex Demo £2,496
35mm F2.8 R 3cam	As Seen £145
90mm F2.8 3rd Cam	E+ £349
90mm F2 8 B 3csm	Eye/E++ 0300-0400
Mam EA D 2com	Eve (Mint. \$100.5300
FOR TAIR SCAN	EVEL MIIII. TIDO-TEDO
50mm F4 H 3cam	E+ 1448
4x Apo Extender H	E++ / Mint- £449
x Apo Extender R	E++ / Mint- £429-£449
Fytender B	F++ / Mint £149-£180
shooider 20mm E2 0 DCC C	hift Mint COCO
Cili leluti Zolillii FZ.5 FGa a	C. Miller DADE CADE
ngie Hinder H (14300)	E++ / MINE 1120-1195
pro 3 Close Up	Mint- £59
lacro Adapter R	Mint- £125
Inter Drive R8/9	F++ F240
Interwinder DA	E. DEC
Interviodes D4 Cris	E. 000
otorwilder H4 Grip	E++ £25
lotorwinder R8/R9	E++ £199
8/R9 Leather Case	New £79
USL2 Leather Case	E+ / E++ £30-£35
eather I common R Care	F4+ P26
eica R Series 3 Gold - 50mm F1.4 9 Anthracte Body Cnly 9 Black Sody Only 9 Black Sody Only 9 Black Body Only 9 Black Body Only 6 Chrome Body Only 6 Chrome Body Only 6 Chrome Body Only 6 Chrome Body Only 6 Black Body Only 5 Black Body Only 5 Black Body Only 5 Black Body Only 5 Chrome Body Only 5 Chrome Body Only 6 Black Body Only 1 Chrome Body Only 1 Black Body Only 1 MOT Hinder 1 MOT Black Body Only 1 Bla	LTT KO
Leica Screw - I Mamiya 6/6MF -	lease Phone
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645AFDIII Complete 645AFD Complete 645AF Complete 28mm F4.5 AF D	Fy Demn 92 999
645AFD Complete	F= £700
645AF Complete	F+ P500
28mm F4 5 AF D	Ex Demo 92 699
45mm F2.8 AF	Evr £200
55mm F2.8 AF Ex [Jemo / F++ P440-P400
55-110mm F4 5 AF	F+ / F++ PROQ-PROQ
55-110mm F4.5 AFEx I	lemo / E++ £170-£260
80mm F2.8 AF D 105-210mm F4.5 ULD	Ev Demo £499
105-210mm F4 5 ULD	F++ PAGG
120mm F4 Macm MF	F++ 0999-01 099
150mm F3.5 AF	F+ / Now \$340,\$440
210mm F4 AF LILD	Ex Demo (E++ PROD
120/220 Man 645AE/D	F+ / F++ P60-P175
Polamid Man 645AF/D	New F69
Polaroid Mag 645AF/D Auto Extension Tube NA402	ETT COO
Auto Extension Tube NA403	F++ F00
PART EMPRISON ROOF 199400	LTT L00
Mamiya 645	
D. TI Constant AFF Diagram	F. tono

Wamiya 040	
no TL Complete + AE Prism	E++ £3
ro TL + FE401 Prism + Mag.	E++ £3
Pro TL Body Only	E+ £
ro Complete	E+ / E++ £329-£3
ro + FK402 Prism + Mag	Unused £2
ro Body Only	E+ / E++ £99-£2
45E Complete	E++ £3
uper Complete + AF Prism	F+ £2

M645J Complete	Eu	£19
M645 Body Only	E4	+ £9
35mm F3.5 C	As See	in £9
35mm F3.5 N	E+ / E++ £199	-£24
45mm F2.8 C	As Seen / E++ £75	-£14
45mm F2.8 N	E4	£15
50mm F4 C Shift	E++ / Mint- £399	£45
55mm F2.8 C	Е	ic £7
55mm F2.8 N	E+/E++	£14
55mm F2.8 C	tE1	£24
105-210mm F4.5 C ULD	E+ / New £199	£37
110mm F2.8 N 150mm F2.8 A	Е	+£7
150mm F2.8 A	E+ / E++ £149	-224
150mm F3.5 C	E+ / E++ £75	£11
150mm F3.5 N	Unused / New £65	-£15
150mm F3.8 Leaf Shutter	E++	£19
150mm F3.8 N/L/ Leaf Shu	tterUnused	124
150mm F3.5 C 150mm F3.5 N 150mm F3.8 Leaf Shutter 150mm F3.8 NU/ Leaf Shu 150mm F4.C 200mm F4.C 210mm F4.C	As Seen / E++ £5	9-£8
200mm F2.8 Apo	Nev	149
210mm F4 C	.As Seen / E++ £65	-E13
210mm F4 N 300mm F5.6 C 500mm F8 C Reflex	E	£10
300mm F5.6 C	EXC.	114
500mm F8 C Hellex	£++/ Mint	139
Teleplus 2x Converter Vivitar 2x Converter 120 Insert	F /F N	+13
VIVITAL 2X CONVEREE	E+/E++ L3	D-14
120 Insert	Unused / New £1	U-13
120 Pro Mag	Unused / E++ 12	3-13
120 Super Mag 135N Pro Mag		+ 12
135N PTO Mag	E+/E++ 12	9-L/
135N Super Mag	E+/ Mint- 1/	5-18
220 Insert	EXC / E++ £1	0-£2
220 Insert Polaroid Mag AE Prism Finder (FE401)	E+ / New 12	U-L4
AE Prism Finder (FE401)	E+	114
AE Prism Finder (FK402) AE Prism Finder N CDS Prism Finder 645 Prism Finder (FP401)	E+ £2	9-£8
AE Prism Finder N	.Unused / E++ £135	FE18
CDS Prism Finder 645	As See	n £3
Prism Finder (FP401)	Nev	£14
Prism Finder N	E+	£11
Prism Finder N	As Seen / E++ £2	9-£5
Auto Extension Tube 1		+£2
Auto Extension Tube 2	E+/E++£2	0-22
Auto Extension Tube 3S		+£2
Flash L Grip (GL401)	Ne	
Clean I Can ICI 4000		

M645J Complete + Prism Exc £129

lamiya 7/7II	
Black Body Only	E++ £649
Body Only	E+ £499
mm F4.5 L + Finder	E++ £949
Omm F4.5 L	E+ / E++ £299-£449
noramic Adapter AD701	E++ £75

Mamiya RZ67



ro SD Complete	E+ / E++ \$499-\$549
ro S Complete	F++ 9429
to S Body Only	Fyr: £149
0mm F4.5 C	F= £100
27mm F3.5 KL	
40mm F4.5 C Macro	
50mm F4.C Soft Focus	E. (Alex 0140 0100
00mm F4 G Soit F00us	A- C /F - DOD DOD
80mm F4.5	AS Seen / E+ 169-199
80mm F4.5 C	Unused / E++ £69-£189
80mm F4.5 KL	New £325
50mm F4.5	E+ £129
50mm F4.5 KL-A	E+ / New £199-£325
ro 220 Mag	As Seen £35
roS 220 Mag	E++ £145
mSD 120 Mag (6x4.5cm)	New £99
xtension Tube No1	E+ / E++ £49-£119
xtension Tube No2	Unused / F++ F45-F69
rism Finder	F_ 080

ro il Complete	E+/E++	1679-169
Pro II Complete Pro Complete + AE Prism Pro Complete + AE Prism 97mm F4.5 Fisheye Z 90mm F4.5 ULD. 90mm F4.5 W		E+ £59
Pro Complete	E+/E++	£549-£59
37mm F4.5 Fisheye Z		E+ £49
60mm F4.5 ULD		New £69
50mm F4.5 W	E+/E++	£299-£36
55mm F4 L-A		New 254
55mm F4 L-A 5mm F4.5 SB / LM + Spacer	ſ	.E++ £94
5mm F4.5 Shift W		E+ £54
100-200mm F5.2 W		E+ £39
100-200mm F5.2 W 140mm F4.5 Macro ML-A	E++ / New	£299-£49
140mm F4.5 W Macro	E+ / E++	£219-£25
ISOmm E3.5 W	F++/Mint-	P299-P37
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350mm F5.6 Apo		E++ £74
360mm F6		E+ £29
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220 Pro Mag		New £12
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CE Dank, Oak	Eva / E. 0400 0040
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Exc Dark Cale	E++ / Mint- £949-£1,099 Exc / E+ £199-£249 E+ £199 E++ / Mint £299 Exc / E++ £139-£599
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12-24mm F4 to AFS UX E	E++ 1799
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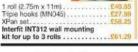
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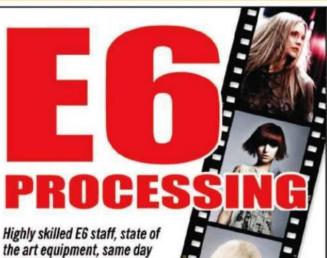
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ISSUE BUT AT TIMES THIS MAY TAKE BETWEEN 2-4 WEEKS.



... is full of regret after selling a prized possession

'Although he was a

policeman and I a

potential terrorist,

photographers that

day on the bridge'

we were both

THE MEMORY haunts me like a headless horseman. I'm standing on London's Westminster Bridge next to Eli, who is photographing the Parliament buildings with a setup only slightly less ostentatious than the platform Ansel Adams mounted onto his station wagon. Yet rather than scold us for taking pictures, the policeman takes a shine to my prized Pentax SV. He wants to buy it off me. I hesitate. I hardly use it any more now that I've started using a digital camera. It would get rid of some clutter, but it holds as many memories as its captured on film.

Although he was a policeman and I a potential

terrorist, we were both photographers that day on the bridge. The only pressure I felt was the ambition of an enthusiast with a passion for a camera that I longed to get back. But the truth is, it's gone. I'm not going back to film. So I sold the SV to the policeman right there on the street in a quick and

dirty transaction just like it was an illicit drug. And I've been regretting it ever since.

'Well, why did you sell it, then?' Eli says.
'Why didn't you stop me?' I reply.

Eli groans and sips his pint. We're in the pub, which has free Wi-Fi access, looking for new SVs on eBay. 'Ooh, here's one,' says Eli, pressing a dirty finger into his laptop screen. 'It comes with a case.' I gave the policeman my case, too. Damn it.

"I can't believe you sold that camera, Ogden," says Rick the barman. "When you first came into my pub all you ever talked about was your camera and all the pictures you wanted to take with it. What were you thinking?"

I wasn't. Clearly. 'But I hardly ever use it any more,' I say. 'It had the same roll of film in it for six months.'

Rick tops up my pint and ignores Eli, who takes a quick gulp of his hoping for a top-up himself. 'Let me tell you something, Ogden,' says Rick. 'Now, I'm not a photographer, so it's hard for me to put it in your terms, but in my 20s I was into fashion. I had all the latest trends in trouser and shirt designs. Over the years, though, I moved away from what the fashionistas were wearing in favour of a wardrobe that was a little more classic and timeless – lots of

blacks and whites and greys. Part of this was down to money, and part of it was needing to blend in and get a steady job. But while I got rid of a lot of it, I held on to some of the more outrageous and sentimental items. I never wear them — and couldn't now even if I wanted to — but I hold on to them to remind me of my past and what I used to appreciate. One day I might lose the paunch I've gained from eating too much of my own pub food and get back into those old flared trousers. And, who knows? Maybe they'll be trendy once again. What I'm saying is, it's OK to be sentimental, Ogden. It's not a weakness.'

I stare at Rick for a moment, digesting what he

said. 'Can I get a top-up like what he got?' says Eli. I give him my pint.

'Let's bid on that camera,' I declare. 'It's going for £30.' 'Then bid £40.'

Two hours and three pints later when I've won the auction, I still feel deflated. 'Now what's wrong?' Eli asks.

'I don't think I want this camera.

'Too late,' he says. 'You can't back out now or I'll get negative feedback.'

'What's that mean?'

'It means people will say I'm unreliable and can't be trusted.'

I resist the obvious joke as I'm using his laptop and need his help. 'We need to find that policeman again,' I say.

'What? You're joking. Why?'

'I need to get my camera back.'

'But you just won a new SV,' Eli says.

'But it's not my SV,' I say. 'I liked mine. I need to get it back. If we find that policeman again I can offer him the new one in trade. There's no reason why he wouldn't accept.'

'He's a cop. There's always a reason to be obstinate,' Eli says.

'Watch it. There may be policemen reading AP.'

'You're exposing this whole stupid escapade in AP?' he says. 'You're amazing sometimes. Anyway, how do you propose we find him again? He didn't write us up so we don't even know his name.'

'We know what beat he walks,' I say. 'Go get your gear. We're going back to Westminster Bridge!'

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli.

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Special thanks to

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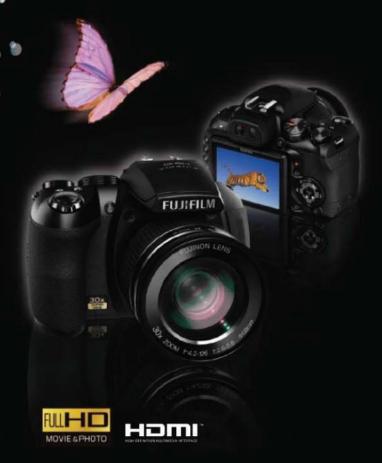
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